COURIER

FROM THE EDITOR'S DESK...

■ For several seasons past we have observed a number of American singers win their operatic spurs abroad. Maria Callas, native of Brooklyn, is now the toast of La Scala, Milan. Dolores Wilson, American born and trained, had behind her the experience of singing in Italian opera houses before she made her exciting debut at the "Met" this season. Canadian-born and American-trained George London can be counted on to fill the Vienna State Opera. James Pease and Anne Bollinger are making names for themselves in Hamburg, Randolph Symonetti in Mainz, Paula Lenchner in Bremen, Harold Vandenberg in Munich. Although most of these singers had been heard in opera in America—the "Met," N. Y. City Opera, Tanglewood—before going to Europe, it was only in Europe, where opera houses are plentiful, that they could hope to perfect their training and enlarge their repertoire.

Singers, like prophets, seem not to be without honor except in their own country. Those who have received their training entirely in this country and have won international acclaim—Warren, Tucker, Varnay, Harshaw—are the lucky few who received their basic operatic training at the "Met." But an organization as large and as precariously supported as the Metropolitan Opera has neither the time, facilities, nor money to provide training for all the promising young singers who dream of singing there. (Whatever training is done at the "Met" is paid for by the largesse of the Katherine Long Fund, which has enabled some few aspiring artists to get on the Metropolitan roster.)

Why is it that in so many cases European success seems to be a necessary preliminary to success in America? The fault would not seem to lie with our music schools, whose quality of instruction has improved enormously in recent years; nor with our private teachers, among whom are many of Europe's best; nor with our operatic workshops, which provide splendid training in an atmosphere free of some of the distractions of commercial operatic ventures.

The answer is that this country does not provide sufficient opportunity on the professional level for young singers, especially in the operatic field, to get practical stage experience in frequent and varied roles. The deplorable lack of opera houses in this rich and culturally ambitious country is amazing. Where baseball teams have a system of "farms" for the purpose of training young talent, no comparable system operates in the operatic field. Young singers are obliged to look abroad for green pastures.

There is reason to hope, however, that with the wealth of talent we enjoy at present and in response to a growing interest in musical drama on the part of composers and public alike, opera houses will spring up quickly (as symphony orchestras have over the past 15 or 20 years) and provide our young singers with an opportunity to learn their art thoroughly, perform frequently in a varied repertoire—and, incidentally, to make a living.

Gid D. Waldrop

HAPPY BIRTHDAY!
Toscanini 87 on March 25th

Although Maestro Toscanini ignores birthdays, his public follows them closely. The only celebration of the affair was a private family dinner at the Toscanini Riverdale home. The *Musical Courier* extends its heartiest congratulations to the Maestro on his eighty-seventh birthday. Likewise we wish to compliment and congratulate the National Broadcasting Company for having made Toscanini's genius available to its enormous radio audience through the years.

musical COURIER

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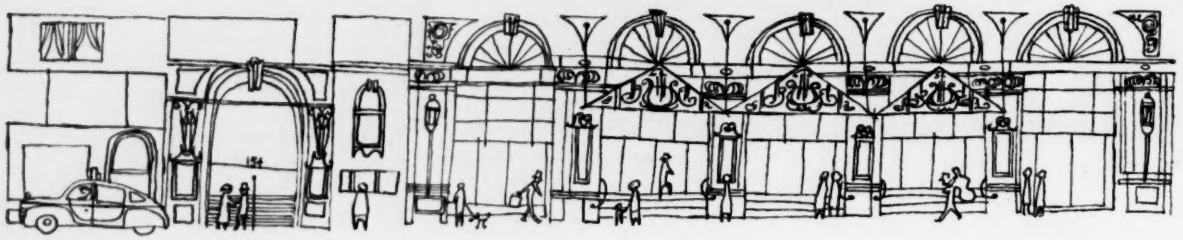
Seventy-fourth Year
April 1, 1954

ALONG 57th STREET



■ APPLAUSE to the Committee for the Third Annual Capezio Dance Award. The Committee included Anatole Chujoy, Editor and Critic of *Dance News* (when not in his office or at dance functions, he's to be found holding down first table beyond the cashier's booth in the Russian Tea Room); Martha Hill, Director of the Dance Department of the Juilliard School and Co-Director of the American Dance Festivals at New London, Conn.; John Martin, Dance Editor and Critic of *The New York Times;* and his opposite number, Walter Terry, Dance Editor and Critic of the New York *Herald-Tribune.* All along Fifty-Seventh Street everyone's delighted because these astute four gave the award, a citation, and a check for $500 to **Doris Humphrey.** Miss Humphrey was cited for "Her creative leadership in the modern dance and for the repertory of high distinction with which she has enriched it." And about time, too. Doris Humphrey has long been one of the prime movers in dance—especially theatre dance. With Charles Weidman she gave Broadway a fresh terpsichorean impetus way way back in the early '30s. Their theatre dance pieces, included in "Americana," brought serious contemporary dance to mass attention. And by the way: what about a campaign to do away with the designation "modern dance"? It provokes mostly sneers or boredom. To call a dancer a "modern dancer" is to date him. Why not call it "contemporary dance," a more precise and, when it's first rate, more considerate designation. . . . To return to Doris Humphrey, Other choreographers went on to reap her rewards and with greater luck. In some cases, more sensational theatre tricks have blotted out the fact that she is in a sense the mother of them all. So, hail to this year's Capezio Award Committee and their good sense.

■ GATHERED AT THE RUSSIAN TEA ROOM . . . New York City Center Opera may scoop the "Met" in the current Richard Strauss sweepstakes. "Met" plans to present Strauss' "Arabella" in English—a John Gutman translation. But the City Center seems set on giving us Strauss' "Die Frau ohne Schatten." And surprise of surprises: it is rumored that **Jennie Tourel** will be approached to sing the governess. Meanwhile Juilliard steals a march by letting us hear "Capriccio." Great conjecturing about whether Juilliard's "Capriccio" cast will reveal the future stars which Juilliard's 1934 "Ariadne auf Naxos" did. That one included such on-the-way-ups as Rise Stevens, Mack Harrell, Josephine Antoine, George Britton, Maxine Stellman, and Lucielle Browning. . . . Much surmising about who did actually write the libretto for **Aaron Copeland's** "The Tender Land." Some favor Oscar Hammerstein (of Rodgers and Hammerstein, who commissioned the work). But according to Aaron, poet Horace Everett wrote it. . . . Joy at the happy ending to the long, long struggle which **Jerry Moross** and **John La Touche** endured while they tried to get their "Golden Apple" a viewing. Now, of course, everyone's pleased to say that they knew all the time the show would be a hit. Moross has also written a score for **Ruth Page** and her future dance troupe. This time he didn't set Homer La Touche but Old Testament. This one is about Adam and Eve. Ruth continues to hunger for **Nora Kaye.** Ruth says that Nora is the only dancer who could possibly do, in one evening, Azucena in "Revangehe" ("Trovatore" by any other name), Sonia in "Vilia" ("The Merry Widow"), and Salomé in work of same name. We agree. We also wonder what Nora would do for encores? The Ring maybe—uncut? But Chicago's and Paris' and Tom Fisher's Miss Page is determined, and she usually manages to get what she wants. So does **Lucia Chase.** There's much talk that she would like to have Miss Kaye back with Ballet Theatre and dancing her famous roles. Also talk that Lucia Chase has asked Anthony Tudor to dust off some of his masterpieces, such as "Pillar of Fire" and "Undertow." . . . Wonderment and approval at **Virgil Thomson's** Sunday, March 21st piece in which he seems to undo some of the sharp criticism which he made in his post-opening night review of "The Golden Apple." . . . All sorts of tributes to **Lenya Weill** for her brilliant Jenny—in "Threepenny Opera," of course. Everyone much pleased with **Marc Blitzstein's** faithful version, and everyone hostly curious about his new full-length opera. . . . Rumors that **Gian-Carlo Menotti's** "Saint of Bleecker Street" will definitely be on the City Center schedule next season. . . . Much amusement at the antics of **Vittorio Gassman** and **John Ericson** in "Rhapsody." In that movie Gassman and Ericson are great instrumentalists. The music they make is fine—why not? Claudio Arrau and Michael Rabin actually play the instruments. But did either Arrau or Rabin get Liz Taylor? Nope. . . . All sorts of pros and cons about those famous high C's which **Schwarzkopf** gave to **Flagstad.** Maybe this will start a trend. We can see a future in which Horowitz will lend a helping hand to Rubinstein and vice-versa. Calas will help out Milanov (but definitely not vice versa), etc., etc. Who knows? — Downes may yet give three precise, shrewd, and enchanting words to Thomson. And Hanya Holm may, out of the goodness of her heart and the richness of her genius, give Agnes de Mille a whole ballet. Oh, we forcsee a lovely world, what with all of us dwelling in a blithering state of reciprocity. . . . **Kostelanetz's** British TV debut via BBC on April 19. Everyone wishing him well, for he has worked hard to popularize music, and his recent special Saturday Night Philharmonic concerts in Carnegie Hall definitely paid off. They were strictly SRO. Now Kostelanetz plans a series of three, the first scheduled for Saturday evening, November 27, at Carnegie. Big news is that he hopes to commission new works from ranking contemps. . . . And so to press. Happy April Fool's Day.

UBIQUITOUS

LETTERS TO THE EDITOR

The letter reprinted below from Congressman Charles R. Howell (4th District, New Jersey) brings up to date the issues involved in his revised bill (H. R. 7185), which favors government grants-in-aid for the arts.

TO THE EDITOR OF THE *MUSICAL COURIER:*

The *Musical Courier* is making a major contribution to an understanding of the basic issues by giving space to a discussion of what the proper role of the Federal Government is in encouraging the further growth and development of the fine arts in our country. Dr. Heinsheimer's splendid article in the February issue and your own page in the March issue presented the issues clearly and forcefully.

My own views were most fully developed in a message which I sent to the National Music Council in New York City on December 15, 1953. In view of the apparent misunderstanding of what my fine arts bill is designed to do, I believe it is important to set forth some basic facts regarding it. In that message, which is carried in its entirety in the January issue of the Bulletin of the National Music Council, I pointed out that my bill is primarily a pump-priming measure for the fine arts and is a concrete means of recognizing the importance of the arts at the national level. The matching funds principle in it demonstrates clearly that it is my belief that the fine arts must always get most of their financial support from the local community, I said, and pointed out that if my bill were enacted into law an immense stimulus will be provided to private contributions to the arts.

Following my message to the National Music Council I revised my bill for the second time on January 14 to incorporate additional recommendations made to me by American cultural leaders and to improve it in order to better express my own ideas on the subject with which it deals. I welcome suggestions from everyone interested in the subject for improving my bill still more. The number of the new bill is H.R. 7185. Seven of my colleagues have joined me in sponsoring the new measure. The $20 million dollar figure discussed by C. M. Carroll, manager of the Toledo Orchestra, in his letter to the *Musical Courier,* was dropped from my new bill and the only figure mentioned in it is $50,000 yearly for the present Commission of Fine Arts, which is largely a local art commission concerned with carrying forward the L'Enfant Plan for the National Capital. The Commission receives slightly more than $21,000 annually at the present time and with the enlarged duties contemplated for it in my bill the $50,000 figure is not excessive. The $20 million was not an appropriation but an authorization, and could more accurately be described as evidence of my belief that the Federal Government need never contribute more than this amount in any one year in the future.

Title I of my new measure is modelled after the National Science Foundation Act for its major precedent. Title II is based on the Hill-Burton Hospital Construction Act for its precedent. Comparison of these Acts with my bill will show the striking similarity between them. It seems clear that if the Federal Government can work with our scientists and our doctors with splendid results of benefit to every community then the Federal Government can logically be given a role in the arts through legislation modelled on the Science Act and the Hill-Burton Act. The way to avoid the deplorable standards of the WPA art projects is to develop sound legislation and get it enacted into law before a national emergency is upon us. This course was recommended, for instance, by Floyd G. Blair in his 1952 Annual Report to the Philharmonic-Symphony Society of New York.

It is my conviction that once the Federal Government gives the cultural and artistic side of our lives the recognition it deserves, recognition already granted the sciencies by the Government, then private, business, and foundation gifts to the arts will be forthcoming. Individuals are allowed up to twenty percent tax deductions, and business up to five percent for contributions to educational, cultural, and fine arts programs. But the arts get small support from these allowable tax deductions. It is from this area of private giving that the lion's share of support for the fine arts must come in our country. Currently, however, such contributions for educational and cultural purposes by the business community average under one percent for a total of about $235 million yearly, whereas a contribution of approximately one and three-quarter billions of dollars is possible under the tax laws. Additional large sums are allowable and tax free under the twenty percent individual rates. Many leading businessmen, including Frank W. Abrams of Standard Oil of New Jersey and the business committee of the National Planning Association, have for several years tried to stimulate business contributions for educational and cultural purposes.

The recent extensive proposal by William Zeckendorf, of the New York firm of Webb & Knapp, for over-all redevelopment and slum clearance of Southwest Washington, ties in very closely with my proposal for a National Theater and Music Center in the Nation's Capital. The redevelopment plan is to be financed by private capital with the exception of the cultural center, which would probably need government funds for at least a major portion unless, as provided in my bill, funds for such a center were contributed by private business, foundations, and wealthy individuals. Some day Washington may rival Paris as a great cultural center. This will contribute much toward American leadership of the world's free nations, which are proud of their culture, and have national art programs.

In a recent letter to me C. M. Carroll writes in part: "At first glance, the new Bills seem to be a considerable improvement on the old ones. I am particularly gratified at the proposed reorganization of the Commission of Fine Arts. Your interest in the cultural welfare of our country is most sincerely appreciated, and I hope that it may result in a gratifying stimulus to the fine arts in the U. S."

Sincerely, CHARLES R. HOWELL, M.C.

THIRD MAN UP!

Opera's EDDY RUHL

By MARY CRAIG

THE Miami Opera Association had, apparently, a bright list of available tenors for the three *Il Trovatore* performances, February 27-March 2. But it seemed a good break to young Eddy Ruhl, just back from lead-singing in Italian opera houses, to be offered a stand-by contract. Never one to miss an opportunity, he took flight for Miami and cheerfully took over the rehearsals for which internationally famous Jussi Bjoerling had not arrived. Ruhl was all set for opening night when Bjoerling suddenly appeared and sang, canceling, however, the subsequent dates. Eddy Ruhl was sure his moment had come, and began tuning up for the "Di Quella Pira" and polishing up his high C.

When he went to the hall for a last rehearsal he found an envelope pinned to his chair. Inside was a handkerchief and a note reading, "Dear Ed: Here is something to dry your tears. It's very fine linen for a very nice-acting guy. Affectionately, Astrid." (Varnay was the Leonora for the series.) The crux of it all: the management, believing a big name was needed, had sent an SOS for "Met"-tenor Kurt Baum, who, on an hour's notice, flew down and sang the second *Trovatore*.

Came the third night, the impresario fresh out of "Met" stars, sent in our hero to pinch hit. What happened made all the wire services next day. The young American tenor stopped the show. There had not been time to announce that neither of the other tenors was to sing, or that Eddy Ruhl would. But the audience raised such a commotion yelling and cheering that the management was forced to reverse its field, and in a speech between the second and third acts introduced the Baltimore-born tenor, remarking that the audience could see and hear for itself that in order to be a sensation it was not necessary for an artist to carry the "Met" label.

The Miami performance disproved the old saw about opportunity knocking only once at the same door. Last November Ruhl received an SOS from Shreveport, La., asking him to fly down there and substitute for Kurt Baum in the same opus, *Il Trovatore*. He was all for doing it. But his management turned thumbs down on that, much to Ruhl's disgust. The date necessitated flying at noon from New York City, and going on stage that night without rehearsal. Ordinarily he could have done it, but for some time he had been under contract to sing with the Delaware Philharmonic Opera Society the next evening in Wilmington. And the Wilmington job was something pretty special for a young artist to attempt, because there he became the first American tenor in the memory of the present musical generation ever to sing both *Cavalleria* and *Pagliacci* in the same evening. Even the orchestra stood up and cheered.

Florida seems to be a happy hunting ground for Ruhl. At Christmas time he sang *The Messiah* in Jacksonville, and was immediately reengaged for the Verdi *Requiem* in April. Ordinarily thoroughly at home on the stage, he was caught way off base when he sang *The Messiah*. Although it was in his repertoire, he had only sung the arias and had never heard the full performance with all the trimmings. He was greatly surprised when soloists, audience, and chorus all stood up and sang the Halleluia Chorus. He stood up with everybody else and smiled admiringly at the audience, but never sang a note of the Chorus. "I was the only person who hadn't rehearsed it, and I didn't want to louse it up."

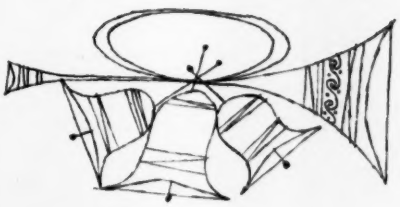
In addition to the standard oratorios, Ruhl's repertoire consists of some 25 operas ranging from *Manon* and *Traviata* to *Otello* and *Die Walkuere*. His concert repertoire includes over 1,500 songs in five languages. He has sung in vaudeville, operetta, and night clubs—in fact everything except burlesque.

Being a determined young man, he got what he went after—and more. Besides learning and singing the picked roles, he came home with concrete ideas on costuming and period designs. In the first *Aida* after his return, relegating to the old-clothes bin the ankle-length toga and trappings of the customary Rhadames, he strode on stage attired as a young warrior, right out of the colored wall-carvings of Queen Nefertete's day. He staggered the audience almost as forcefully by his lack of draperies as by his limpid, golden B-flats in his heavenly apotheosis of the Ethiopean princess or his better-than-Barrymore profile. At once the fashion was acclaimed and established. And now tenors, phidian or pudgy, must match (or try to) the Ruhlian concept. Outside of the usual operatic and radio appearances in Italy, he claims the distinction of being the only soloist ever to sing in the Basilica of St. Peters during a High Mass. This he did at the express invitation of Pope Pius XII during Holy Year on the Feast Day of Saint Peter and Saint Paul. His part of the ceremony was recorded, and will soon appear on the market on LP discs.

It looks very much as though that experience will be a unique one in the music world, as immediately after the ceremony the Vatican banned any future solo activities there on the grounds that the singing had stolen the show.

Quite apart from his musical talents, Ruhl is the idol of all the small fry in Florence. After a particularly stormy rehearsal of *I Vespri Sicilliani*, in which he was to co-star with Maria Callas at the Comunale, Eddy stormed out into the street to let off steam. (The conductor was his target, not Callas, whom he adores.) On his way home he passed a street carnival with a shooting gallery. Recalling his army medals as a sharpshooter, he grabbed a gun and went after the moving ducks as though they all were the conductor at the Opera. Having shot down all the targets, he called for volunteers from the hundreds of *Sciu Scia* (urchins) watching him, and a small girl stepped forward. Ruhl had her hold electric light bulbs in her mouth, and proceeded to shoot them out.

After some moments of innocent, pleasurable destruction, he heard one of the small fry banditti saying, in an awed voice, the Florentine equivalent of: "Cheez, he ain't missed even oncet." And that goes for his opera sharpshooting—one-hundred percent.



BUGLES AND BELLS

By H. W. HEINSHEIMER

THIS is the time of year when the music sections of the newspapers and magazines are filled with alluring announcements of musical delicacies awaiting American travellers all over Europe. In Glyndebourne and Florence, Salzburg and Bayreuth the traditional festival carpets are being dusted and spread on magnificent lawns. Paris beckons with a lavish production of *Oberon.* Edinburgh and Amsterdam send expensively printed invitations. Even distant Israel gets ready for the festival of the International Society of Contemporary Music. At the passport office on Fifth Avenue you literally stumble over musicians. Before these lines have appeared in print the great exodus will be well under way. *"Ich selber, excludier' mich nicht,"* as the great Ochs von Lerchenau says: I'll be on my way myself, and soon. My Bugles will sound from Germany and my Bells from Haifa.

But before I embark I want to look back for a moment on our musical season that is just about over. It has been one of the richest and most stimulating that anyone could ask for. If you discount the ruins and the gondolas, Notre Dame and Hohensalzburg, the Arno bridges and the café de la Paix, and just talk music, it seems to me that there is no other city in the world that gives you so much—quality, quantity, almost confusing variety, and a vivid spirit of enterprise and searching adventure that offers something new and worthwhile, something that enriches the heart and broadens the mind every day of the season.

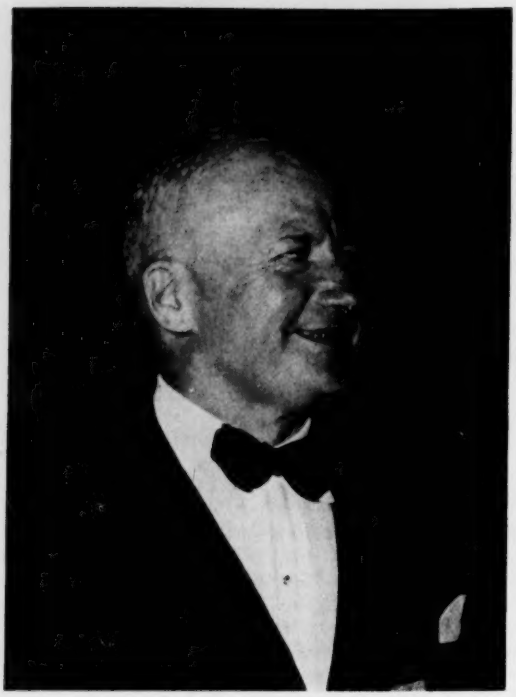
First, of course, there is what one might call the "official" musical menu of New York: the Philharmonic-Symphony with its brilliant array of conductors and a daring magnificence of musical fare not offered by any of the great local orchestras in such musical capitals as Vienna, Berlin, Paris, or London. You can hear anything from Gabrieli to the Schoenberg Piano Concerto. A whole evening of half-forgotten works by Richard Strauss is a surprising success. Nothing worthwhile is omitted. The mixture of conductors—Mitropoulos, Szell, Cantelli, Walter, and Kostelanetz—is a perfect blend.

The "official" menu also lists regular visits by the orchestras of Philadelphia and Boston, and stimulating one-night appearances by outstanding "provincial" orchestras from Cleveland, Detroit, Minneapolis, Rochester, and Pittsburgh, and the concerts of the National Orchestra. Over in Town Hall, Thomas Scherman and his Little Orchestra Society fill in with admirable imagination and taste the few empty spots left on New York's orchestral bill of fare.

There is scarcely an interesting opera—strange as it seems and contrary to the generally accepted notion that the field of opera is woefully neglected—that hasn't been heard in New York recently. *Wozzeck* has been produced, von Einem's *The Trial,* Stravinsky's *The Rake's Progress,* every one of Gian-Carlo Menotti's operas, the new Copland. Rossini's almost forgotten *Cenerentola,* Prokofieff's *Love of Three Oranges,* and Strauss' *Ariadne auf Naxos* had highly successful revivals. You could also have seen Martinu's *Comedy of the Bridge* (in a vivid production by the Mannes College of Music), Dallapiccola's *The Prisoner,* and Strauss' *Capriccio* (at the Juilliard School), Busoni's *Arlecchino,* and Milhaud's *Christoph Colomb* (in semi-staged concert performances by the New York Philharmonic, a specialty of Dimitri Mitropoulos which, I hope, he will not drop in the future). Next season we are promised Strauss' *Frau ohne Schatten* and Menotti's *Saint of Bleecker Street* at the City Center, and *Arabella* at the "Met." And I almost forgot a late but most vigorous arrival in the field of opera: the American Chamber Opera Society, which makes hit after hit with meticulously prepared and splendidly executed concert presentations of such rare *bonbons* as Gluck's *Paride ed Elena* and Rossini's *Gazza Ladra.*

I am not compiling this list, incomplete as it is, merely to indicate the *quantity* of music presented in New York. Statistics of this sort mean very little. Nor am I commenting on its *quality,* which is high on occasions, but less distinguished on others. I should rather take this occasion to express my grateful delight with the musical *substance* offered in this city. It is the music itself, not the performance, not the virtuosity, not the box-office names of those offering it, that makes musical life in New York so exciting and unique.

The other day I found an invitation from the League of Composers to attend a private hearing of Aaron Copland's new opera at the home of a princely couple—complete with white tie and black tails and ten dollars admission charge for the benefit of the League. At last, I thought, we have our own Princesse de Polignac! It won't be long before they tear down Stern's or—God forbid—the Manufacturers Trust Company to make room for an open air café. Highballs will not be served: just *brioches* and *café au lait,* and wonderful leisure, and hours and hours of undisturbed talk. Vice-presidents of Benton & Bowles will grow beards and forego their daily showers, and efficiency experts will sit in the shade of lovely trees and read James Joyce and Jay Harrison—or just nothing at all.



F. C. Schang, President,
Columbia Artists Management Inc.

MANAGEMENT and ARTIST

The relationship of management to artist is of paramount importance to success.

By F. C. SCHANG

"DOES Macy's tell Gimbel's?" was my first reaction when it was suggested to me that I write on artist management. However, I guess this subject qualifies as an "open secret," and the more information printed, the more elusive its point.

First let me say that of two kinds of management in the field, agent and employer, I am going to talk of only one. Let us dismiss the employer type because there are so few extant. He was known as an impresario and wore a strange uniform consisting of a Windsor tie, a plush hat, and an overcoat with an otter collar.

The agent is the surviving species. As callings go, there is reason to be proud of it. The agent is by law and morals and ethics bound to consider the weal of his principal above all things. It is a noble Christian concept and develops in the true agent fine characteristics such as loyalty and unselfishness. Successful managers that I have met have always been agents who felt this way about their agency.

It would be nice to report that all artists have a reciprocal feeling towards their agents, and many of them indeed do. But the professional manager must not be too hard on his talent or expect too much in the way of gratitude. The correct philosophy is that of Shaw's Caesar who, because he does not hope, is therefore never obliged to despair.

Now there are three ages of the artist—that is to say, three stages of his career: introductory, productive, and coasting.

In the introductory period the artist will already have advanced sufficiently to have attracted a manager—"given promise" of a rewarding future so that sparse immediate returns will be compensated for later. In this period the manager will be tireless in plugging his unknown find, culling usable wordage from critical yardage, mailing, telephoning, and button-holing. He will be alert for a gimmick that may start his baby on the way to stardom.

At this point the artist may have little capital, and the manager may even have to dig for cash or use his (the manager's) credit for purchase of printing, publicity, photos, and other stock in trade. Somehow this does not seem to bother an artist. He has his AGMA contract in his pocket which states his minimum fee and his commission. The more he owes the manager in advances, the safer he feels that the manager will certainly book him at least enough engagements to pay off these outlays.

This youngster is further "protected" by the contract, which states that unless the manager gets him a certain minimum income, the commission will be reduced.

It indeed behooves the manager to pick his shots carefully, for if he makes too many cashless choices he may find his shelves loaded with unsalable merchandise which pays less commission than a real hot seller! Goodness, what a strange way to make a living!

For the reason just mentioned, the small agent with limited means of his own, must confine his activities to the management of artists who can finance him and their outlays all in advance. This may involve the deposit of a retainer. He may lose a winner this way, but he will always be solvent.

There are many ways in which the young artist's start resembles that of the young ball-player. They both come up from sandlot experience through various stages to the big leagues. But there is one big difference. When a ball club finds it has picked a player who does not make the grade, back to the farm he goes, and no one sheds a tear.

Not so the musical artist. The slowest bookers are always the most faithful and the best natured. A soft-hearted agent is somehow simply unable to shake them off.

Now, one fine day a likely and serious prospect will wake up in big demand. His manager will have sensed the impending change, may indeed have given the final push which brought about the change of status. The artist has now arrived at his productive stage, and it is now up to him and his manager to cash in. The next ten to fifteen years will be the ones which must bring the artist his life-income, and no mistakes can be tolerated. This is for keeps.

What brings about the change? We may discard exceptions, coincidences, lucky breaks, and other jolly explanations, and state quite positively that the true cause has been a steady and continuous succession of high-grade performances. This artist has a very small span of difference between his worst and his best, and his worst is apt to be still very good.

An examination of his prior record shows: 1) date clusters (that is, success in one spot has brought engagements in nearby places), 2) high incidence of re-engagements, 3) favorable press in focal centers.

This artist has pounced on all opportunities and made them count. His manager has correctly appraised successes and spread the gospel where converts congregate.

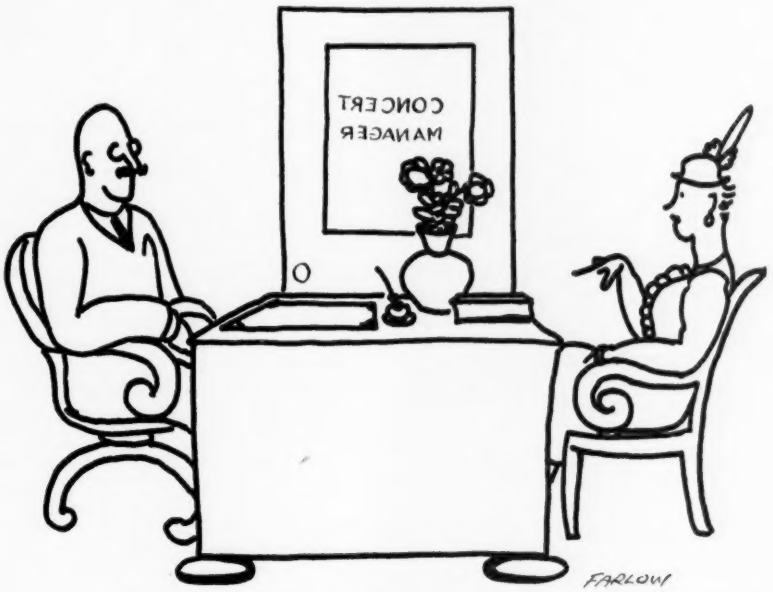
The germ of publicity is in performance; the health and growth of the career will depend on the same factors which started it: quality of performance, small margin of variation between best and worst.

Once on top of the heap, the artist who performs well will never be dislodged. He may not reach into that larger public which patronizes a drawing card, but he will always make a good living.

The high rewards of the musical artist are just ones, for no other profession requires simultaneous physical, mental, and emotional training. Physical training is the training of an athlete, and physical prowess is the first to deteriorate.

After years of travel, strange beds, strange foods, strange climates, the time comes when the pearly-even scale is not always certain, when 440 pitch is thought, but what comes out is 436. Some artists will want to quit, and take up an easier kind of life.

But these will be very few. The majority will feel that they have for the first time really plumbed the depths of the great composers. They may no longer be able to perform well; but they can still perform *great*.



A soft-hearted agent is somehow simply unable to shake them off.

But now will come the most trying test of his career. Is the artist's present vogue a flash in the pan? Is he no longer the choice of a notoriously fickle public? Or is good money going to grow into the great big money of a *Drawing Card?*

The artist and his manager must concentrate on a reasonably full season of well-paid engagements and forget delusions of grandeur. If *La Forza del Destino* has tapped him for that most elect of all societies, the sacred circle of drawing cards, there's nothing either he or his manager can do about it except thank the Lord.

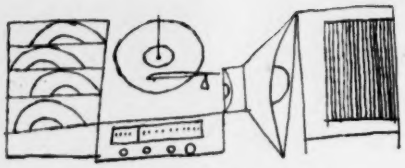
But there is plenty to be done to hold his own in a fast competitive field, crowded with eager colts trying to nose into the money. At last the artist will have some of his own money to plow back into his career. He can afford the luxury of a press agent who will keep track of New York opportunities to break into the papers without too much performing effort.

So they enter the period of coasting, riding on past momentum, a happy period when jealousy has cooled and been replaced by mellow wisdom. Their New York recitals are overcrowded by old admirers and youngsters who want to say that they heard so-and-so in person before he passed out of the picture.

No more press books, no more flash bulbs, no more radio interviews. No more angry sessions with the manager on the high cost of this and that. There are now no such expenses. We are coasting. There may be five years of dates that just float in on a tide of past good will. It is astonishing how good this business is. Would that it might continue. But there will be a last concert—and soon now. Then the artist can retire, full of fame and kudos.

Not so the manager. An entirely new crop of eager young aspirants is waiting in the anteroom.

Excuse me, I have to go down to an audition.



HI FI AND MUSIC

By EDWARD TATNALL CANBY

Hi-Fi and Olives

IF you take an interest in the workings of popular language—"slanguage," as somebody has called it—you can't fail to be intrigued or disturbed, as the case may be, by the tortuous multiplications of meaning that the term High Fidelity is now undergoing. I'd like to be able to define it here, for those who may not know what this latest craze is all about, but I can't. The national spotlight is on Hi-Fi, and there's no knowing what's next in line for the Hi-Fi designation.

It's been suggested that the French language acquired its precision as a medium for diplomacy because the French have for a long time nurtured the feeling that each word has one particular meaning. Whether it's *argot* (nearest French equivalent to slang) or classic French, each word has its own *je ne sais quoi* of delicate sense, like a French sauce, and the extent to which the expression of each particular word can be developed is a tribute to French keenness of perception!

We in America, on the other hand (and perhaps I had better exclude the British), rejoice in the opposite philosophy. We love subtleties of meaning in language, especially those which can't possibly be defined and therefore give us the fine privileged sense of being "in the know." But our specialty is multiple meanings. No wonder foreigners can't figure us out sometimes. Our official dictionary words have meanings galore, but our slang is unbounded. The more senses it has—preferably unrelated and often contradictory—the more we rejoice in a slang term, and the faster it grows. So with High Fidelity. The somewhat cynical adoption of this term by big advertisers for the purpose of selling for cash could not have happened if we didn't enjoy things that way.

And yet inflation looms. The series of sub-definitions of High Fidelity which I wrote out in a book a couple of years ago—just to see how far I could go—already must be supplemented by new meanings (if that is the word) introduced by over-zealous makers of home phonographs. At this point I am reminded of the classic olive situation (long since "exposed," but doubtless still operating): the smallest olives were labeled "big," and other sizes continued upwards through "giant," "jumbo," "mammoth," "colossal," and so on. With too many meanings a word becomes all-meaning and signifies next to nothing at all. Perhaps that is the fate in store for High Fidelity in a year or so.

Let us put aside for a moment the new Hi-Fi that has erupted in the big magazine ads in connection with many small mass-produced table-model one-piece phonographs. These machines are, in most cases, considerably improved over their immediate forerunners of, say, last year. But they do not yet compare favorably with another type of equipment available at comparable value levels, which ever since the war has been known as "high fidelity equipment." This Hi-Fi equipment consists of machinery for sound reproduction acquired not as a one-piece phonograph but as separate units assembled into "systems," each unit, more often than not, from a different specialized manufacturer. Record changers, pickup arms and cartridges, amplifiers, loudspeakers and speaker enclosures, even cabinetry—all contribute to the complete mechanism. Optional extras such as radio tuners, AM and FM, tape recorders, pillow speakers, microphones, not to mention numerous tone-control devices, can be a part of the Hi-Fi system. This was, and still is, High Fidelity equipment, and the sense of the term in this usage is direct—it reproduces sound, recorded or broadcast, with a high degree of faithfulness to the original sound picked up by the microphones.

But what is the original sound? It is not the sound you hear from the loudspeaker (a great source of confusion). For one thing, the "original" is now more often than not a whole series of recorded "takes" patched together (as motion pictures are spliced). Much criticism of this kind of music making has been voiced, but that is a subject in itself. My only comment at the moment is that the test of value is in the finished result, as in the eating of pudding. Nobody criticizes movies any longer for this reason; the technique is wholly taken for granted. The same will eventually be true of the new art of recording music on editable magnetic tape.

This is merely the beginning. Natural, "live" sound is heard by most of us through two ears. Reproduced sound —and this includes, alas, most of the present so-called 3-D sound reproduction—entirely lacks this advantage, and depends instead upon ingenious and satisfying *illusion* for effect, a kind of imagined reality, by the way, that has been from time immemorial the very basis of every great art. (Indeed, by restoring an uncomfortable amount of realism to the films, new wide-screen techniques have actually put severe limitations on traditional motion picture techniques. New replacement values are just barely beginning to be worked out, to take advantage of the medium.)

High Fidelity, as I see it, is basically a high degree of faithfulness to an *imagined* original, a kind of apparent naturalness that is actually wholly unnatural, yet specifically pleasing and stimulating to the ear. Our ears are extremely discriminating as to what pleases and what doesn't. The art of recording is the art of conveying an *illusion* of faithfulness.

As I se it, High Fidelity is a complex art involving the accurate transmission and reproduction of a given sound pattern, including at its two ends the very essence of music. Those end-elements, different in surprising ways from concert hall traditions, are still the essentials for most listening. They are still basically—as they always have been in "direct" music (performer-to-listener)—matters of human communication in terms of emotion. In spite of Hi-Fi gadgetry, and in spite of the oscilloscopes and the frequencies and the decibels, and all of the jargon that is likely to go along with quality sound reproduction these days, the old essentials of artistic intercourse remain at the very heart of our interest in this new sound-art. Alter them and you have merely noise.

I seem to be putting carts before horses. What of the much-talked of engineering mid-section? What is High Fidelity from the technical point of view, as concerned with that middle area of electronic and mechanical transmission? How high is "high"?

"High" is a good word, for its meaning is relative. There's no practical ceiling on Hi-Fi because perfection is quite impractical and, for that matter, quite unnecessary; other factors—artistic, microphone placement, placement of the playing equipment in your own room—become far more important as we approach 99 percent perfect transmission. But because "high" is always relative to something lower and something higher, we have misused it, like olives, until nobody quite knows what anybody else has in mind when he speaks of High Fidelity. In the present linguistic confusion, anything is High Fidelity just as anything seems to be 3-D, including girdles.

Those most directly interested in restoring sense to the meaning of Hi-Fi have been tearing their hair over the question. The Audio Engineering Society (a professional group representing those who produce sound equipment) is now attempting to establish official standards of quality. It's not an easy job, and, frankly, I think the battle is already lost. Let Hi-Fi find its own popular level, or disappear from the slanguage. The AES issued a preliminary set of suggestions to its members. You can almost guess what happened. Those olives again—this time official.

The intention, evidently, is to accept things as they are, give up lost ground, pin down the meaning of High Fidelity to its present popular (i.e. advertising) level. The AES suggests that we follow soundwise the letter-terms that were set up for radio wave band terminology and have since become accepted and even popular, notably in TV: VHF (very high frequency), UHF (ultra high frequency), and SHF (super high frequency). This set of initials obviously was set up on the olive principle too, adding *ultra* and *very* and *super* to the preliminary high. (That's how high high is.)

If the AES system were to be adopted we would have four categories of quality in sound-reproducing equipment. You guessed it: *the lowest of them all is High Fidelity.* Above that is *Very* High Fidelity, then *Ultra*, and finally *Super*.

The tolerances for the lowest category, High Fidelity, are, so far as my somewhat unpracticed engineering eye can make out, those that might apply to any standard table phonograph of the newer sort—the kind now publicly proclaimed High Fidelity. VHF applies to the very cheapest of the separate-unit systems, with separate amplifiers in (I'd guess) the $40 to $50 category, loudspeakers of the $15 type, and so on. UHF and SHF cover the fancier Hi-Fi systems.

This is, of course, my own interpretation, and is not based on any sort of laboratory measurement, nor are these standards yet officially adopted. Just the same, I think they offer the best commentary yet on what has happened to a term that was once taken very seriously to mean an over-all quality of sound reproduction, from separate-unit systems, *very much improved* over the usual home phonograph, yet available at reasonable prices. That category now is evidently to be called "Very High Fidelity," or something even higher. That sort of equipment is still with us, however, names or no names, and it's a better bargain than ever in hundreds of Sound Salons, Audio Centers, Audioterias, and plain radio parts stores. So too, on every grocer's shelves, are those old fashioned bottles of BIG olives. That's what I'd call them, anyway.

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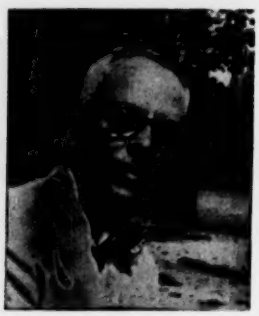

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Mar. 4, E—Guido Cantelli again was at the helm of the orchestra and introduced to New York the first concert performance of Luigi Dallapiccola's Symphonic Fragments from the Ballet "Marsia." This is music which, employing the 12-tone system sparingly, never sounds offensive. An appealing work, it is always polished, orchestrated with great refinement, and melodically eclectic. Its pastel coloring was attractive, and the reading authoritative. The concert opened with the "Cenerentola" Overture by Rossini, and was followed by Mendelssohn's Symphony No. 4 ("Italian") in A (Op. 90). Both were clean performances, done with lightness and transparency, but Mr. Cantelli apparently lacks humor. The symphony's Tarantella and the Rossini overture had rhythmical vitality but no bounce. Debussy's "La Mer" closed the program. Here the conductor paid too much attention to clarity of detail and lost sight of the whole. The result was a photograph rather than a painting in sound. H. W. L.

. . . we have heard other performances, more ragged, less perfectly molded and authoritatively released, that communicated more of Mendelssohn's felicitous genius. . . . It is regrettable to add that his reading of "La Mer" was interpretatively the weakest part of the program, for it lacked line, integration and sweep.
O. D., N. Y. TIMES

("Marsia") *It is a pretty piece and finely made, but one has heard it all before. Mr. Cantelli himself conducted everything with fine workmanship and with that rhythmic grace and essential animation that are characteristic of him. If he did not make one feel about any piece that one had never really heard it before, he gave pleasure by the constant closeness of his approach to great conducting.*
V. T., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Guido Cantelli conducting, Mar. 11, E—Jascha Heifetz was the eminent violin soloist on this occasion, playing works by Bach and Mendelssohn. The orchestra was under the direction of the distinguished young conductor, Guido Cantelli. The program consisted of the Vivaldi Concerto in A for strings and cembalo, a first performance by the Society; the Bach Concerto for Violin and String Orchestra in A minor, with Mr. Heifetz as soloist and playing in his own inimitable and flawless manner; the Mozart Divertimento No. 15 in B flat (K. 287). Mendelssohn's Concerto for Violin and Orchestra in E minor (Op. 64) occupied the second half of the program.

The Vivaldi, Bach, and Mozart works, performed by a greatly reduced orchestra, were conducted with strict adherence to technical functionalism, fineness of detail, and general delicacy of delineation, although at times with a seeming lack of dynamic contrast. Mr. Heifetz fitted his solo work into the over-all orchestral picture in masterly fashion, yet never losing his own artistic individuality. Occasionally the tempo of the Mendelssohn Concerto appeared to be unduly fast. Heifetz' solo in the second movement was incredibly beautiful.
L. C.

(Cantelli) *. . . there are occasions when he seems, in the spiritual sense, to be muscle-bound, and this is not right for the music of Vivaldi, or . . . even Mozart, whose divine Divertimento was played so sincerely and well, but also in places, over-seriously. . . .* (Heifetz) *. . . the poise, and unostentatious authority of a master . . . matters of tempo marred the opening and closing movements of the Mendelssohn concerto . . . it was the slow movement, played with such taste . . . and purity of style that never cloyed, which was the triumph of this performance.* O. D., N. Y. TIMES

(Cantelli) *. . . though the conductor had all the notes smoothed out and polished with a crystal luster, what elegances appeared were, like polished crystal itself, a bit forbidding and somewhat cold and lifeless. . . .* (Heifetz) *Vibrancy of color, fingers accurately flying, and phrases high and arched were his offerings of the moment. And offerings such as these one can hardly be prone to refuse.*
J. S. H., N. Y. HERALD-TRIBUNE

Boston Symphony Orchestra, Charles Munch conducting, Mar. 13, A—A rarely heard major work of Hector Berlioz, the dramatic symphony "Romeo and Juliet," was the sole offering of the Boston Symphony during this trip of

the organization to New York. The work calls for large resources: a choir, three soloists, and a huge orchestra. The soloists—Mary Davenport (contralto), John McCollum (tenor), and Yi-Kwei-Sze (bass)—all sang admirably and were ably assisted by the Harvard Glee Club and the Radcliffe Choral Society.

Mr. Munch is to be commended for bringing us a work which, despite uneven moments, should certainly be heard more often. The "Queen Mab" scherzo is perhaps the most familiar movement to concert audiences, but the other movements, both choral and orchestral, make use of engaging material, well worked out by the composer. This is a virtuoso work, and the orchestra came through with a minimum of raggedness. For this they are especially to be praised. W. C. H.

Mr. Munch . . . stressed the drama inherent in the work through the medium of the orchestra. The players of the Boston Symphony gave him every nuance he wanted, as well as the striding tumult of the grand pages. . . . The young singers from Harvard and Radcliffe . . . gave a performance that had the airiness and delicacy required in the early pages of the score, and the brilliance and sonority needed at the end. Miss Davenport . . . sang with spacious feeling.
H. T., N. Y. TIMES

. . . one of the most startling evidences of the composer's genius to come forth in this anniversary year. . . . Performancewise, the orchestra, under Mr. Munch's hand, brought forth all the transparent loveliness of the score, rising to climaxes without crushing them or making them tubby, and losing not one iota of energy. L. T., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic, André Kostelanetz conducting, Mar. 13, E—André Kostelanetz scored another glowing success with the final Saturday night "pop" concert of the season. Listed among the works of the evening were: Mozart's "Marriage of Figaro" Overture; Prokofieff's "Classical" Symphony; Stravinsky's "Firebird" Suite; Tchaikovsky's Overture-Fantasy "Romeo and Juliet"; and Gershwin's "An American in Paris." The interesting point here is the evidence of a rising caliber of so-called "pop" repertoire. Inclusion of Stravinsky, Prokofieff, and Mozart in such a program indicates encouraging progress in the American layman's musical tastes. Audience approval attested to the excellent performance of the orchestra, and the popularity of Mr. Kostelanetz.
W. L. F.

Philadelphia Orchestra, Ormandy conducting, Mar. 16, E—The novelty of the program was Richard Yardumian's Armenian Suite. In seven short movements the composer, a native Philadelphian, gives account of his compositorial talent as well as his craftsmanship as an orchestrator. The pieces, based on Armenian folk tunes, often give the impression of being transcriptions rather than real developments of thematic material. The work was so well received that the composer, who attended the performance, had to appear five times on stage to acknowledge the audience's applause.

The concert opened with the Franck Symphony, which Mr. Ormandy conducted with romantic sweep and imagination. It closed with Beethoven's "Emperor" Concerto, with Rudolf Firkusny as soloist. The brilliant pianist, whose greatest assets are a beautifully shaded touch and faultless technique, conveyed the poetry and humor of the composition convincingly, though in the gigantic first movement he sometimes humanized its imposing aspects too much.
H. W. L.

. . . what Mr. Firkusny brought to the work was so winning that one rejoiced in what was present instead of regretting what was absent. . . . Mr. Yardumian exploited his orchestral resources with a sure hand, so that the work was colorful and rich in sound. R. P., N. Y. TIMES

. . . Everything was delicious, including Mr. Ormandy's accompaniment of the concerto. . . . (Firkusny) *. . . with the orchestra he seemed almost to be playing chamber music, so intimate was the understanding between them, so delicate the give-and-take, so refined and so warmly sensitive the whole equilibration of sonority and phrase. . . .* (Armenian Suite) *These are stated briefly and with great simplicity, harmonized with taste, orchestrated with uncommon imagination.*
V. T., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Cantelli conducting, Mar. 18, E—Guido Cantelli's last appearance this season with the Philharmonic-Symphony offered an entirely orchestral program. It opened with Cherubini's only symphony, a scholarly work of solid structure but uninspired. The performance was adroit and clear. Strauss' tone poem "Death and Transfiguration" received a reading as transparent as an analysis by a first-rate news commentator. But the spirit of the work was not caught—neither its mystery, nor its anxiety in the death passages, nor the elation of the transfiguration. Where it should have been dawn, it was broad daylight. Busoni's "Berceuse Elegiaque" and "Dance-Waltz for Orchestra" (Op. 53) followed the intermission. Both works testified to the exquisite craftsmanship of the composer, but also to his limitations as a creator of music. A very personal reading of Ravel's "Bolero" brought down the house. Mr. Cantelli inserted nuances of great effectiveness, as in the percussion crescendi in the closing section and a faster tempo in the second half of the work.

("Death and Transfiguration") *Mr. Cantelli's performance was one of the utmost sincerity and again was remarkable for its clarity and also intense feeling. But again . . . his tendency was to the planned and episodic . . . utmost thoroughness, but*

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with the lack of the big sweep, imperatively required by this music. . . . Busoni, as exemplified last night, was third-rate. Ravel was only a little better. O. D., N. Y. TIMES

("Death and Transfiguration") *The performance . . . was laudable both from the orchestral point of view and for expressive vividness and contrast . . . conductor and orchestra also realized the tenderness of Busoni's "Berceuse Elegiaque" and the different vein of the "Dance-Waltz" . . . .* ("Bolero") *. . . laudably played, apart from one episode which seemed to go slightly awry.*
F. D. P., N. Y. HERALD-TRIBUNE

TOWN HALL

Myron Sands, baritone, Mar. 4, E—The young baritone showed an excellent conception of the style of his chosen songs and arias, using an agreeable voice in a straightforward manner without undue subtlety. He was most successful in numbers of lyrical substance, particularly in the French group by Duparc and Fauré. The Massenet aria, "Vision Fugitive," though well sung, needed more fluency and emotional surge. With Edwin McArthur at the piano, Mr. Sands programmed early Italian airs, lieder by Hugo Wolf, and pleasant songs in English, including Mr. McArthur's "We Have Turned Again Home." M. C.

. . . has a tendency to substitute external effects for the musical points at issue . . . a voice that is full, not too colorful, and rather hard in quality. H. C. S., N. Y. TIMES

Mr. Sands' voice is pleasant enough, basically, although it lacks a full echo, nor is it very supple . . . he treats most songs as though they were slightly stagy encores.
T. M. S., N. Y. HERALD-TRIBUNE

American Chamber Orchestra, Robert Scholz conducting, Mar. 6, A—One of the finest small orchestral ensembles devoted a whole program to works of Mozart. Rarely has one heard such lovely sounds as from this magnificently integrated instrumental body, which did not at all make Mozart appear as a Rococo musician but gave him the virility his works demand. Representing his early period, the program included the overture to "Lucio Silla" (1772), the Symphony No. 13 in F (K. 112) (1771), and the Symphony No. 28 in C (K. 200) (1775). As guest soloist, Joseph Szigeti contributed impeccable interpretations of two violin concertos, No. 2 in D (K. 218) (1775) and No. 3 in G (K. 216) (1775). With the conductor and orchestra, he received a well-deserved ovation.
H. W. L.

. . . much as one admires the searchingness with which he (Szigeti) *plays, these concertos might have fitted more perfectly into the program as a whole if they had been played less searchingly. That one should have any reservations about Mr. Szigeti at all is a tribute to the excellence of this young orchestra. It plays so well that it really does not need a big-name soloist.* R. P., N. Y. TIMES

Mr. Szigeti's playing was marked by his customary and long admired musicianship . . . fine points of volume, color and mood in these thoroughly discerning interpretations. . . . The accompaniment by Mr. Scholz' ensemble, while spirited, was well balanced and in expressive harmony with the soloist.
F. D. P., N. Y. HERALD-TRIBUNE

Dubravka Tomsic, pianist, Mar. 6, A—The thirteen-year-old pianist, Dubravka Tomsic, made her New York recital debut in a program comprised of Bach's Italian Concerto, Beethoven's "Waldstein" Sonata, and various selections from Liszt, Schumann, and Chopin. She concluded with a work from her own hand, "My Country" Fantasy (Op. 8), which recalled Liszt et.al. The young artist proved quite capable of handling the technical aspects of her program, and her musical interpretations, while lacking somewhat in imagination, were artistically sound. As one would expect from one so young, she needed more physical power for the heavier moments—for example, the "Waldstein." The recital, however, was performed in a manner which a pianist of far more mature years might well envy.
W. L. F.

. . . an amazing piano recital from an amazing child. . . . She had the notes in good . . . even brilliant order. Her rhythm was exemplary, her musical approach was alert and understanding, her tone was lovely. . . . A pianist of such promise does not come along every day. H. C. S., N. Y. TIMES

In so far as technique is concerned, Miss Tomsic is master of her instrument. Her tone is warm and unmetallic. . . . Her fingers are fleet and almost infallibly correct, her rhythm is secure and her sense of dynamic contrast is good. Despite intent listening, however, this member of the audience did not discover signs of innate expressivity in the playing.
L. T., N. Y. HERALD-TRIBUNE

Dubravka Tomsic—"The recital . . . was performed in a manner which a pianist of far more mature years might well envy."

Rachel Koefod, pianist, Mar. 7, A—Miss Rachel Koefod revealed herself to be an artist of considerable musical integrity in performances of Mozart's C Major Sonata (K. 330), Liszt's B minor Sonata, Schumann's "Kinderscenen," and various pieces of Saeverud, Ravel, and Dohnanyi. The first section of the afternoon's offerings suffered a bit from restraint, but the latter selections, particularly Ravel's "Jeux d'Eau" and Dohnanyi's Capriccio in F minor (Op. 28), sparkled with her deft executions, at once warm and brilliant. Miss Koefod, in her winning stage presence and appealing interpretations, shows definite promise.

W. L. F.

Her tone was sweet and never took on edge. Her playing, too, was technically clean and precise. . . . (Liszt Sonata) *Of the towering virtuosity, without which this sonata falls completely to pieces, the young artist was as yet not remotely the possessor.* (Mozart Sonata) *It was all very dainty and refined. But of Mozartean intensity of feeling, of his subtle changes of mood, it was sadly bereft. As negative, in its turn, was the account of Schumann's "Kinderscenen," which needed much greater gifts of coloring and a richer imagination than were brought to it.*

N. S., N. Y. TIMES

She displayed technical skill and accuracy, with prevalent clarity of detail, and never sacrificed quality of tone to accuracy . . . relatively little evidence of temperament, and the expressive range of her interpretations seemed restricted . . . spirit and color, however, marked the performance of Harold Saeveraud's "Kjempevise-Slatten #55" and Dohnanyi's Capriccio in F minor, which displayed his technical powers to advantage.

F. D. P., N. Y. HERALD-TRIBUNE

Ellie Mao, soprano, Mar. 7, A—Miss Mao's debut recital offered a program of considerable scope and interest, including works by Cacinni, Durante, Bach, and Campra, a group of five well-known lieder by Brahms and Wolf; French songs by Debussy and Fauré; the "Nacqui all'affanno" by Rossini; works in English by Frase-Simson, Duke, and Delius; and a concluding group of melodious Chinese songs. Ludwig Bergmann was the accompanist.

Miss Mao has an exceedingly gracious and dignified recital personality. Her voice is one of lovely, clear quality throughout the medium and lower sections, where the vocal emission is marked by a uniformity of easily produced tone very pleasant to listen to. In the extreme upper range, however, there appears to be some technical stiffness and some loss of the native beauty of tone evidenced elsewhere. The soprano brought to the delineation of her program an abundance of artistic impressiveness and interpretative sensitivity, together with commendable dictional clarity. The vocal flexibility demanded by the Rossini work was not always available. The lieder group was sung in excellent taste. This debut recital revealed promising potentialities for still further technical and artistic enhancement. L. C.

Miss Mao displayed a sweet, silvery voice of good size, but she did not impress as too strong a technician. Her singing sounded a little shrill in its upper range and was not always true to the pitch. Her musical approach was intelligent, and was helped by good diction. H. C. S., N. Y. TIMES

. . . some of the upper notes, even middle ones, are permitted to become thin and to show a minute edge of strain. Her voice has a long, usable range; its timbre is bright, clear and tinted with interesting overtones . . . well endowed with sensitivity toward her texts and their musical significance. L. T., N. Y. HERALD-TRIBUNE

Little Orchestra Society, Mar. 8, E—The Little Orchestra Society, Thomas Scherman conductor, closed this year's series in a blaze of glory. Preceded by Richard Strauss' Suite from "Le Bourgeois Gentilhomme," which was played with gusto, if sometimes a bit heavily, "Ariadne auf Naxos" followed in the tactful, poetic, and musical English adaptation by George and Phyllis Mead. The work lends itself very well to concert performances, for it is principally static and would be effective even without the indicated stage business which Max Leavitt devised for the performance. The singers and superb orchestra of 28 soloists were first rate. The orchestra played with remarkable transparency, luminousness, and virtuosity. Mariquita Moll sang the title role. Her dark-timbered soprano soared in the opening monologue, and all through the evening she upheld this high standard of performance. In the frighteningly difficult part of Zerbinetta, Mattiwilda Dobbs excelled. Capricious in appearance and bearing, she sang the coloraturas with utmost agility. Her big aria stopped the show for minutes. Set Svanholm was a superb Bacchus. The quartet of buffoons was expertly delivered by Messrs. Lawrence Avery, Karl Brock, Robert Goss, and William Diehl. They all sang and acted with great spirit. The trio of Naiad, Echo, and Dryad—Edith Gor-

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don, Evelyn Corvello, Madeline Vose—performed with great success. A large measure of credit must go to Thomas Scherman, the conductor, for this memorable evening. The audience reception was triumphant. *Bravissimo,* Little Orchestra. *Au revoir* till next season. H. W. L.

Miss Moll moved and thrilled us by her songs, as Miss Dobbs excited and astonished us by her memorable delivery of what is virtuoso and dramatically appropriate music. . . . The hall was packed for this performance, which in the sum of it reflected very high credit upon the purposes and achievements of the Little Orchestra Society. O. D., N. Y. TIMES

Miss Dobbs, displaying a remarkable voice, won ardent and extensive applause after her brilliant singing of the long held top note toward the close of Zerbinetta's aria. . . . Miss Moll's singing was expressively persuasive. . . . The orchestra under Mr. Scherman played with spirit, but sometimes too loudly—an impression which may have been due to the change of balance which sometimes results in an opera when the orchestra is on the stage.
F. D. P., N. Y. HERALD-TRIBUNE

The Concert Choir—" . . . remarkable musical interest and . . . a commendable high standard of styling and vocal delivery."

The Concert Choir, Mar. 11, E—The Concert Choir, under the admirable direction of Margaret Hillis, presented a program of vocal chamber music including "La Guerre" of Jannequin, "Festino" by Banchieri, and "Huit Chansons" by Poulenc. The excellent reading of the 15th- and 16th-century pieces, merry and jovial, induced a pleasant atmosphere for relaxed listening. Following the intermission, Brahms' lilting "Liebeslieder" Waltzes received an expressive interpretation with Patricia Roth Ienni and Konrad Wolff collaborating at the pianos. The thoroughly delightful evening, closing with "Trois Chansons" by Debussy, offered remarkable musical interest and maintained a commendable high standard of styling and vocal delivery. W. L. F.

There was not a weak piece of music on the program, and all of it was sung with considerably more spirit than one ordinarily encounters in comparable groups. It produces a lusty sound, and interprets with conviction. H. C. S., N. Y. TIMES

As usual, Miss Hillis' excellent chorus sang straight out, with a beautiful, round tone. This group gives the meaning of sentences and words as well as their sounds. Thus, music of all styles and periods comes alive in every dimension, even the academic one. T. M. S., N. Y. HERALD-TRIBUNE

Roberto Eyzaquirre, pianist, Mar. 13, A—In a program of works by Mozart, Beethoven, Barber, Debussy, and Poulenc, Mr. Eyzaquirre, Peruvian pianist, made his New York debut. Equipped with a formidable technique, the pianist possesses an exquisitely tempered touch; his tones are liquid, never percussive. Naturally he was most persuasive in the Debussy "Images" (First series). This ultra-sensitive attack, however, was not matched by brilliance of style, the lack of which was most obvious in the Barber Sonata (Op. 25). M. D. L.

Unfortunately . . . the pianist did little to add an extra dimension. Nearly everything was played the same way, with the same type of percussive tonal quality. . . . Mr. Eyzaquirre is little beyond the student stage, and there was not much in his performances to suggest that the music meant anything to him. H. C. S., N. Y. TIMES

Consistently agreeable tone was the greatest asset revealed by Roberto Eyzaquirre . . . especially sensuous in Debussy's "Images" . . . beautiful sound. . . . The program was a shade ambitious for Mr. Eyzaquirre's present technical powers.
A. M. B., N. Y. HERALD-TRIBUNE

Vytautas Bacevicius, pianist, Mar. 13, E—As is usual with this artist, he presented a piano recital devoted in part to his own works, and in part to the standard repertoire. As for the latter, comprising works of Franck, Chopin, Liszt, and Debussy, they were never more than standard. Unfortunately, Mr. Bacevicius' lack of interest seemed to be the basis for his exposition of the more intrinsic values of these works. The pianist was at his technical and interpretative best in his own Sonata (Op. 43, No. 4). The piece, pianistically written and not altogether lacking in invention, flaunts superimposed modernism against an essentially romantic fabric. M. D. L.

The sonata . . . was a composite of Scriabin with a few touches of Debussy . . . effectively conceived for the piano, its ideas were conservative, and the whole approach was mainly of the late nineteenth century. . . . Technically the pianist has been in better form. Several memory slips marred his playing, and there was a feeling of strain in pieces like the Tarantella or Chopin's F-sharp minor Polonaise. H. C. S., N. Y. TIMES

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. . . has played with greater technical assurance in the past, but he still showed himself adequate to the rigorous demands of his program. . . . His pedaling was persuasive, and his tone, as always, unforced . . . interpretations had self-confidence and abandon, if not the most convincingly integrated musical ideas . . . his new sonata . . . ambles along aimlessly (in a harmonic idiom borrowed from Prokofieff).

A. M. B., N. Y. HERALD-TRIBUNE

Irene Thompson, soprano, Mar. 14, 5:30—A voice of sweetness and plaintive appeal was the gift most in evidence at Miss Thompson's recital. She appeared to have a sensitive approach to her selections and could from time to time spin a pleasing legato phrase. Unfortunately, her program consisted of over-familiar songs which provoked inevitable comparisons with more experienced singers. Miss Thompson needs a further period of technical training, and less hackneyed song material. The best selections were Mozart's "L'amero, saro constante," from "Il Re Pastore" and three lieder by Joseph Marx. Paul Meyer played expert accompaniments. M. C.

Miss Thompson approached the music sincerely, but her performance was not up to concert standards.

H. C. S., N. Y. TIMES

Jennie Tourel, Mar. 14, E—The magnificent Tourel, high priestess of the vocal art, has sung. Her program of consummate taste was performed with equally unparagoned musicianship. Miss Tourel brings to her music a great deal more than finished artistry—a vibrant identification with humanity. One need only listen to her gripping interpretation of Moussorgsky's "Songs and Dances of Death" to sense at once the immediacy, intensity, and compassion of her art.

Opening with works of Torelli and Alessandro Scarlatti, Miss Tourel then turned to "La Regatta Veneziana" ("Tre canzonette") of Rossini. The projection of the singer's irresistible personality, to say nothing of her stainless technique, made these songs altogether ravishing.

If one were to characterize anything on the program as "ne plus ultra," it was Miss Tourel's re-creation of Debussy's "Proses Lyriques." They were almost prismatically hued—such was the purity and cultured nuance brought to these songs. Rarely heard works by Tchaikovsky, Glière, and Gretchaninoff were also included M. D. L.

. . . an artist with imagination, she can be depended upon to search out the last nuance of word and song. And in so doing, she avoids artiness. . . . It may be that Miss Tourel was a little tired when she approached the concluding Moussorgsky group. Here she sounded somewhat weak for the gigantic scope of the music.

H. C. S., N. Y. TIMES

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("Proses Lyriques") *There must be a shape or continuity . . . but I do not know what it is, and Miss Tourel did not convince me that she knew. . . . But with the Moussorgsky songs she almost made me feel she had written them . . . dramatic power exercised within the framework of perfection (by means of it, indeed) is what we remember as great music making. This is Jennie Tourel's great gift and glory.* V. T., N. Y. HERALD-TRIBUNE

The Musician's Guild, Mar. 15, E—For their last concert of this season's series, the Musician's Guild presented another of their unusual programs. The evening opened with a string trio (Op. 9) by Beethoven. Though well played, the piece did not come off—a fault of the then youthful composer rather than the performers. The highlight of the concert was the Kroll Quartet's sparkling rendition of the Haydn Quartet (Op. 20, No. 5). From the opening sonata movement through the final bristling little fugue, both piece and performance were a delight.

After the intermission two relatively unknown works were presented. The Sonata for 'cello and piano by the late Frank Jacobi was ably performed by Leonard Rose, 'cellist, with the composer's widow at the piano. The final number was the youthful String Octet (Op. 7) by Georges Enesco. Although it had interesting moments, they were too far apart to warrant the careful preparation they received. W. C. H.

Mr. Rose offered a deft, sympathetic and persuasive reading of the sonata . . . the high level of performance elsewhere on the program was matched by the Kroll Quartet's eloquent, lyrical performance of the Haydn F minor Quartet, Op. 20, No. 5.
J. B., N. Y. TIMES

(Jacobi's Sonata) *The performance was technically admirable and expressively devoted.* (Enesco's Octet) . . . *has a persuasive melodic opulence and a generous gamut of romantically expressed moods which were reflected in the convincing interpretation.*
F. D. P., N. Y. HERALD-TRIBUNE

Helen Phillips, soprano, Mar. 16, E—Miss Helen Phillips presented an evening of considerable musical interest. In a group of oratorio and cantata arias by Vivaldi ("O Servi Volate" from "Juditha Triumphans") and Bach ("Ich Hatte viel Bekümmerniss" and "Am neuenten Sonntag nach Trinitatis"), and old Italian songs by Bottegari and Durante, the artist displayed an astute musical taste. Josef Marx, oboist, and the accompanist, Kelley Wyatt, shared admirably in the performance of the Bach excerpts. Four songs by Clara Schumann and three by Mendelssohn furnished a refreshing episode in the evening's fare. Works by Milhaud, Tchaikovsky, and Kubik, as well as several Negro spirituals rounded out the program. Miss Phillips possesses an appealing voice, widely varied in quality in the different registers. Her diction is outstanding, yet difficulties of projection and muscular tension prevent an even vocal production. When these problems are overcome Miss Phillips will attain significant standing as a reliable vocal artist. W. L. F.

. . . possesses an agreeable if somewhat uneven voice. . . . Her best efforts last evening were achieved by spinning out pianissimo tones . . . with great suavity and splendid breath control. J. B., N. Y. TIMES

. . . a basically attractive voice whose full potential is not as yet fully developed . . . a serious artist . . . nowhere given to musical pretense or sham of any kind . . . major difficulties at present are those dealing with matters of technique and the specific mechanics of singing.
J. S. H., N. Y. HERALD-TRIBUNE

Helen Brainard, pianist, Mar. 17, E—It is a tragic mistake of many debut recitalists to program works which are beyond their present abilities. Miss Brainard did not avoid this pitfall. After playing Mozart's Fantasia in D minor (K. 397) she essayed Beethoven's Sonata in E minor (Op. 111), of which she was neither technically nor musically the master. She then played the world premiere of Boris Loutzen's poem for piano, "Eidolons," dedicated to her. Inspired by Walt Whitman's poem, the work employs a contemporary idiom, is well written for the instrument, and was performed with an awareness of its poetic connotations. Schumann's "Kreisleriana," which followed the intermission, was beyond Miss Brainard's reach. In the Prokofieff Sonata (Op. 83, No. 7) the lyric phrases and songful content of the second movement were best projected. In short encore pieces, Miss Brainard showed that in smaller forms she feels more at home. H. W. L.

. . . Miss Brainard impressed as a spirited and sensitive pianist handicapped by a sloppy technique. There were too many inaccuracies in her playing; far too many to let pass without comment . . . the mere fact that Miss Brainard attempted so difficult a program is, if nothing else, a tribute to her bravery.
H. C. S., N. Y. TIMES

There are many attractive aspects to Miss Brainard's playing, among which are a lovely bell-like pianissimo and a fetching sensitivity toward poetic utterance. In violent or angular passages . . . her tone is liable to grow brittle and a bit thin, and in fast, figurated passages, the fingers are not invariably accurate.
L. T., N. Y. HERALD-TRIBUNE

Frank Amey, pianist, Mar. 18, E—Frank Amey played a formidable program featuring Scriabine's Fifth Sonata, Bach's Partita No. 2, and the Beethoven Sonata Op. 109. The artist rendered these works in a vigorous, almost brusque manner, displaying dazzling bravura technique and crushing strength. The second half of the program featured Ravel's "Ondine," two Debussy Preludes, and the artist's

own Sonata for Piano (N. Y. premiere). The impressionistic and contemporary idioms obviously are Mr. Amey's *métier,* for in the Ravel and Debussy selections he was completely at home. His own composition, too, smacks of the French impressionists and late Russian "mechanists." Yet the overall effect is happy and presents a suitable vehicle for pianistic virtuosity. One can rightly say that Mr. Amey scored a definite success.

W. L. F.

Mr. Amey, obviously a sincere musician, is more interested in content than sound; but the content, after all, has to be expressed in sound. And the pianist's hard, unvaried style did not set the music in its best light. . . . His own sonata . . . sounded much like his piano playing—talented, powerful, impulsive and undisciplined.

H. C. S., N. Y. TIMES

. . . he is not a bit timid, even if his nuances range beyond the usual liberties which all agree are allowed by the cold, printed note. With a strong lid on top of it, Mr. Amey's explosive enthusiasm could very well result in some exciting pianism, especially if his rough tone in vivid moments could be gentled down.

T. M. S., N. Y. HERALD-TRIBUNE

CARNEGIE RECITAL HALL

Margaret Phillips, contralto, Mar. 11, E—Margaret Phillips is obviously a student of the voice. Judging from her recital there is little evidence that she will ever be much more. Opening with arias of Stradella and Rossi, she turned to Wagner, displaying conclusively that hardly one tone in her register is secure. She cannot sustain a note and her weak top is riddled by a corrugated vibrato. One thing may be said in her favor: her diction is distinctly projected. The program closed with the first N.Y. performance of Arthur Bliss' macabre "The Enchantress." The redeeming feature of the evening was Edwin McArthur's classic accompaniment. M. D. L.

. . . potentially exceptional contralto . . . a sizeable voice with particularly rich chest tones and an unusually lovely dark quality at the lower end of the scale. In sustained singing, though, more than a touch of tremolo was apt to creep in. Nor was there much illumination of emotional values. A. M. B., N. Y. HERALD-TRIBUNE

Roberta Long, soprano, Mar. 12, E—Miss Roberta Long made her New York debut in a recital of songs by Handel, Bach, Brahms, Debussy, Vaughn-Williams, Woollen, and Swanson. Though a poised performer, the artist showed signs of tension throughout the Bach, Handel, and Brahms. Not until Debussy's "Fantoces" from "Fête Galante" did she relax and begin to expand her middle range. The rendition of the Swanson pieces, "Ghosts in Love" and "Joy," was exceptionally satisfying. Despite generally uneven vocal production, Miss Long

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showed qualities that with further training could promise an excellen' singing career. Warren Perry Thew was a very adequate, though overly vigorous, accompanist. W. L. F.

. . . a voice of quite unusual beauty and expressiveness. At present the artist is not ready for a recital career. Her singing is uneven, often shrill in the upper range and marred by tremulous tone. . . . Miss Long's pronunciation of French and German is faulty and needs much working on . . . a sort of instinctive musicality that has not yet been refined into artistic performance.
J. B., N. Y. TIMES

Her voice, with proper study, might well turn out to be a remarkable one —perhaps even a great one. Already she has extraordinary power, but all the rest of her work is very uneven and often out of control.
T. M. S., N. Y. HERALD-TRIBUNE

"Pop" Concerts at Carnegie Hall

Beginning May 7, a series of ten "pop" concerts will be presented at Carnegie Hall. A 65-piece orchestra will be conducted by D'Artega Rafael Bronstein, and perhaps other conductors. Soloists so far engaged are Jack Russell (baritone) and Jeanette la Bianca (coloratura soprano); both will be heard at the opening concert. The first concert is sponsored commercially, a new feature on the musical scene for such events. Manager of the series is Daniel Rybb, during the season a contrabass player with the Philharmonic-Symphony Orchestra.

Little Orchestra Society Announces Plans for 1954-55

Thomas Scherman and the Little Orchestra Society today announced plans for the 1954-55 season, their eighth, at Town Hall. Continuing their established formula of programs consisting principally of classic or romantic masterpieces seldom or never heard by modern audiences, interspersed with important contemporary compositions, the orchestra will present eight concerts in a subscription series.

Features of next season's series will include a concert performance of *Cosi fan Tutte* in an English translation by George and Phyllis Mead, the premiere of George Kleinsinger's one-act opera *Archie and Mehitabel,* an all-Beethoven program of three outstanding works not in the usual orchestral repertoire (the Rondino for Winds, the complete ballet music from *The Creatures of Prometheus,* and the Triple Concerto).

Soloists will include Robert Casadesus playing a Mozart concerto and a new composition of his own, Joseph Szigeti performing a Busoni violin concerto not played by him in New York for twelve years, Leonard Rose playing a new Kabelevsky 'cello concerto, and Elena Nikolaidi (who because of illness was unable to appear as scheduled this year) singing Mahler's "Songs of a Wayfarer."

Ellabelle Davis—"A great singer in a great program . . ."

KAUFMANN AUDITORIUM

Ellabelle Davis, soprano, Mar. 8, E—A great singer in a great program rewarded the concert-goers who trekked to this uptown hall. Ellabelle Davis' luminous voice with its inherent soaring quality retained all of the magic of former hearings. Although at times fined to delicate pianissimos almost too closely held on vocal line, there was no loss of clarity. In compensation for less breadth, Miss Davis sang with increased poignancy through her intense sincerity and interpretative conviction. Her German diction was superb, and the listener felt swept into new dimensions of consummate artistry.

The four Schubert songs, especially "Wanderers' Nachtlied" and "Ganymede," were marked by pure lyricism, and there was emotional eloquence in the Schumann cycle "Frauenliebe und Leben." Miss Davis returned after intermission with eight exacting Hugo Wolf lieder, each a gem of contrasting mood color and tonal expression. The final Strauss group, which would have ornamented any program, included "Rückleben," "Schlechtes Wetter," "Hat gesagt—bleibt's nicht dabei," and "Befreit." At the piano, sensitively following the soprano's intention, was Arpad Sandor. Cheers and bravas of the audience recalled Miss Davis and her accompanist for innumerable bows. M. C.

Miss Davis' interpretations were uncommonly appealing. She sang everything with a sense of immediacy and inner excitement that reached a memorable peak in the matchless Schumann cycle . . . sheer inspiration . . . wonderful versatility.
A. M. B., N. Y. HERALD-TRIBUNE

The Philharmonic Chamber Ensemble, Mar. 14, E—The third concert by the Philharmonic Chamber Ensemble featured a Bach Prelude and Fugue, Beethoven's Trio for piano, clarinet, and 'cello (Op. 11), Milhaud's "Sonatine à Trois," Richard Donovan's Woodwind Quartet (a premiere), and Mendelssohn's Octet for Strings (Op. 20). The artists, all members of the New York Philharmonic-Symphony, collaborating in various ensemble arrangements, produced a result of outstanding mu-

sical distinction. The high point of the program was the Mendelssohn Octet, vigorously conducted by Dimitri Mitropoulos. Its symphonic texture and proportion is little short of astounding, especially the final Allegro movement. This final program was a glorious culmination of a highly successful season for the Ensemble. W. L. F.

. . . this program was not performed as well as some of their previous ones. . . . (Donovan's Quartet) *. . . a skillful and witty work that had moments of poignance in its slow movements, but which in total effect was piquant and clever. . . .* (Mendelssohn's Octet) *The sound of the strings was a little dry and gray, but this work had by far the best balance and blending of tone of any work on the program.* R. P., N. Y. TIMES

(Donovan's Quartet) . . . *melodic elements were treated with varying harmonic pungency; instrumental colors were ably employed in an occasionally turbid medium. . . . A high standard of performance prevailed.*

F. D. P., N. Y. HERALD-TRIBUNE

Lotte Lenya in The Threepenny Opera—*" . . . almost uncanny stage projection achieved with a minimum of gestures and movement . . . "*

THEATRE DE LYS

Kurt Weill's "The Threepenny Opera," in a magnificent English adaptation of book and lyrics by Marc Blitzstein, was revived on March 10 at the Theatre de Lys. A bit more than a quarter of a century has passed since the memorable premiere in Berlin on August 31, 1928. But nothing has been lost of the meaning of this great and artful criticism of social and economic conditions. The work remains now as then a singularly impressive and moving musico-dramatic experience. The performance on the minute stage of the Theatre de Lys in the imaginative settings of William Pitkin, with costumes by Bolasni, and staged with sensitiveness by Carmen Capalbo, was bursting with life. Scott Merrill as Macheath, Leon Lishner as Mr. Peachum, Charlotte Rae as his wife (irresistible), Jo Sullivan as Polly his daughter (lovely to look at and enjoyable to listen to), Gerald Price as Streetsinger, Beatrice Arthur as Lucy, George Tyne as Tiger Brown (police commissioner), and a host of other gifted young actors made the evening a triumphant success. Towering above all was Lotte Lenya, widow of the composer, who repeated the role she had sung at the premiere. With her appearance time seemed to stand still. There was the same almost uncanny stage projection achieved with a minimum of gestures and movement, and the same pointedness in the delivery of her songs that were so memorable 26 years ago. Her delineation of Jenny gave the whole performance the earmark of utter authenticity. No wonder she received an ovation. The New York musical stage has been greatly enriched by this production. H. W. L.

HUNTER COLLEGE

Friedrich Gulda, pianist, Mar. 6, E—This young Austrian pianist is one of the most exciting keyboard artists we have heard hereabouts for some years. Combining the technical facility of a Horowitz with the musicianship of a Curzon, he exhibits a musical personality of great individuality. Five Beethoven Sonatas made up the program, ranging from Op. 10, No. 3, to the A Major Sonata (Op. 121). Opus 49 and the "Waldstein" Sonata (Op. 53) completed the program. The musical expressiveness of Mr. Gulda's interpretations, their color and emotional richness made the evening unforgettable. The audience insisted upon many encores—all Beethoven—before it left the Hall. H. W. L.

An unusually keen musical intelligence was always at work in the performances. . . . Few pianists have a more sensitive grasp of keyboard dynamics. . . . Richness of tonal texture, prismatic hues, emotional glow were foreign to Mr. Gulda's art. It was innocent of sensuousness. But it was wonderfully alive, shorn of sentimentality and filled with charm.

N. S., N. Y. TIMES

Mr. Gulda has plenty of technique. . . . But it is the freshness of his approach that makes the most striking impression. His Beethoven is personal, perhaps a mite too light at times, but always well within the style. His playing is modest, even self-effacing, but it certainly is not inhibited.

A. M. B., N. Y. HERALD-TRIBUNE

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METROPOLITAN OPERA

Norma, Mar. 9, E—"Norma" was welcomed to the stage of the Metropolitan after a lamented absence of several seasons. Vast, dimly lighted sets by Charles Elson strove to establish the atmosphere of Druidic mystery and brooding revolt against the Roman occupiers of Gaul. Once again the faded, ornate Bellini music was stated with vigor and sweeping tenderness by the orchestra with Fausto Cleva conducting. But to be completely effective the opera demands superlative singing, and this it did not have. The dully scored overture and the first scene with the chorus vaguely wandering around the stage served poorly to introduce the Priestess in her great "Casta Diva" aria. Miss Milanov's exquisite, shimmering voice promised well in the opening legato scales and long silken phrases. In the second part of the set piece, the soprano tripped over her vocal cords in the rapid *fioritura,* and visibly lost control. Miss Milanov recovered brilliantly with the growing intensity of the drama and disclosed nobility of conception, an astonishing exhibition of *messa di voce* in the high range, and a hauntingly beautiful silver tonal quality that soared easily above the ensemble. Despite recognition of her wonderful voice and personality, we have on occasion deplored Fedora Barbieri's technical carelessness in singing. And while there were commendable vocal and histrionic moments for the young, alluring Adagisa, the intonation was regrettably faulty, and particularly in the famous contralto-soprano duet, "Mira, O Norma," the voice texture was disagreeably harsh. Which brings us to a cash-worthy question: why with their superb vocal gifts and physical equipment cannot today's artists sing the more or less simple *fioriture* of the 19th-century composers? Even the admired Cesare Siepi sang with less than his usual sonorous clarity, and sounded gruff in the rôle of the Chief Druid, Oroveso. Tenor Gino Penno, singing the Proconsul Pollione, turned in a splendid performance. The personality projected across the footlights seemed a shade shy, reserved, and gentle for the haughty Roman, but the voice was sure, straightforward with a likeable timbre and excellent dynamic contrasts on a consistently good line. Maria Leone (the Clotilde) and Paul Franke (the Centurian Flavio) added to the assets of the performance.

Norma *revived at the "Met." Zinka Milanov as Norma, the High Priestess, and Cesare Siepi as Oroveso, the High Priest, at the Druid Altar.*

Stage direction was unimaginative. It seems that some ingenuity could be utilized to convey emotional privacy (though this is seldom required by text) without the stupid procedure of having chorus and supporting cast turn backs to stage and audience during an anguished passage between principals. Perhaps we expect too much from our major opera organization, which undoubtedly copes valiantly and skillfully with problems and hazards uncomprehended by people "out front." Nevertheless, we believe that with the rich resources of voice and technical know-how currently available here, the highest standards of performance are practicable. M. C.

MUSEUM OF MODERN ART

Evening of Music by Tom Scott, Mar. 11, E—An auditorium, filled to capacity (many having been turned away), gave the lie to the usual supposition that modern music is not drawing an audience and that, in addition, a whole evening of compositions by one composer is certain death to the box office.

The reception of Mr. Scott's works by the audience made it abundantly clear that the audience enjoyed itself very much and that programs like this should be given more often. The whole venture was novel, for the orchestra was provided through the cooperation of Local 802 of the American Federation of Musicians and a donation from the Recording Industries Music Performance Trust Funds. Though not every work played was on the same level of excellence, the general impression of Mr. Scott's compositions was eminently favorable.

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William Warfield

THE STORY BEHIND THE WARFIELD DEBUT

By GID W. WALDROP

WILLIAM WARFIELD'S recognition today as one of our greatest singers is no great surprise to the musicians of Rochester, N. Y., or the people who taught and studied at the Eastman School of Music about ten years ago when he was a student there. But, as most young artists know, success is not automatic for even the most highly gifted; much depends on how much faith the young artist's personal qualities inspire in others. Warfield's firm goal was his debut in Town Hall, New York, which came about sooner than expected because of two elements—his own versatility, and another man's instinctive belief that the singer could make the difficult grade.

The story behind this sensational debut on March 19, 1950, should be told. The *Courier* carried an erroneous statement in the March 1 issue as to how this debut came about; in trying to learn the facts, we discovered this unique story.

Night club appearances are a far cry from Town Hall, but at least they keep one singing and eating. In June 1949 the young baritone was singing at the Club Norman in Toronto. He became an immediate attraction, and many people came to hear him almost every night. Among them was a wealthy young stock broker named Walter Carr. On one of these nights Mr. Carr asked the singer whether he was planning a night club career. Warfield answered very quickly and definitely, "Hell, no! I'm just doing this so I can accumulate enough money to pay for my debut in Town Hall." Carr, the practical, logical, successful business man who claimed to know nothing about the arts ("but I know what I like"), took his wallet from his pocket and, as he extracted some bills, which totalled $500, said, "Here, this is on account. I want to stake you to that Town Hall debut. Let me know how much more you'll need."

Within minutes Warfield, having revived from the wonderful shock, was on the phone with his personal manager, Larney Goodkind, in New York, to tell him the news. "I'm wiring the money to you. Open a bank account with it, and get me a Town Hall date for next season."

So March 19, 1950, was the date arranged for the Warfield debut. Knowing the prevailing attitude in New York —"debut recitals are a dime a dozen"—great care was exerted to build a program that would be both musically distinguished and attractive to public and critics alike. But all this is another story.

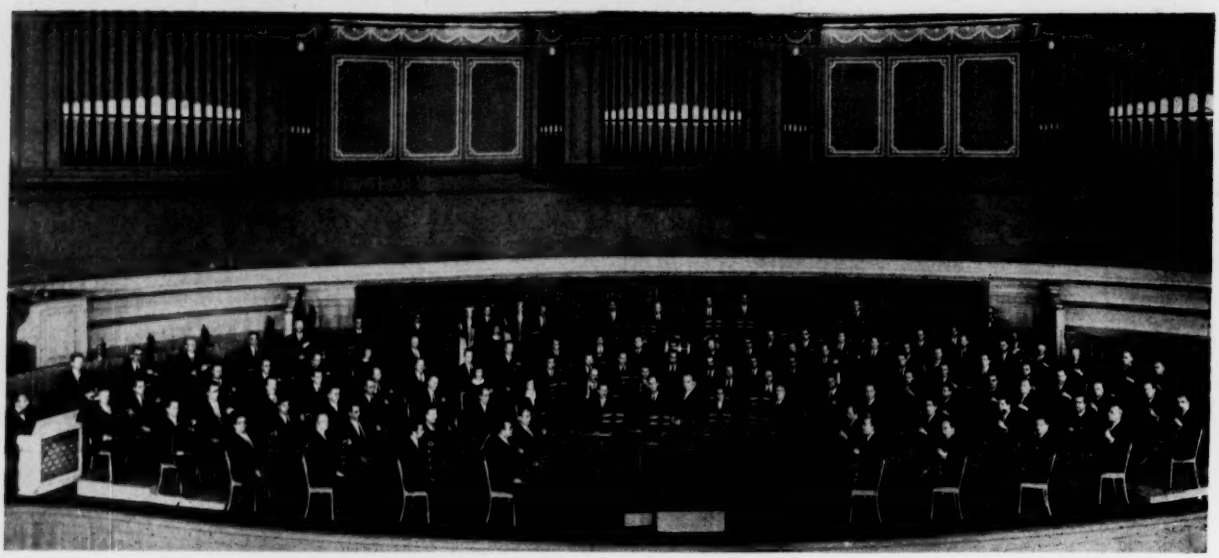
Despite his plans to attend, Walter Carr was forced by pressing business matters to remain in Canada. But he phoned the very next day to say how thrilled he was after reading the glowing reviews in the New York papers. Later that spring he did attend a Warfield recital in Rochester. As he was leaving to return to Toronto he said, "Bill, you know I'm a huntsman and a pretty good shot. If I ever hear of you singing in a night club again, I'll give you a hundred yards and catch you right in the seat." That summer, while touring Australia, Warfield was deeply saddened to learn of the sudden death of Walter Carr, the young man who *knew nothing about music, but knew what he liked.*

How happy he would be today to know that he had played such an important part in Warfield's accomplishments during the four short years since that debut: 250 concerts in the United States, Canada, Australia, Europe, and Latin America, appearances as soloist with the finest orchestras in America, his memorable singing in MGM's *Showboat,* his great starring performance in the opera *Porgy and Bess* both here and in Europe, his outstanding recordings for Columbia Masterworks, a rousing recital in Washington's Constitution Hall in February 1954, lieder recitals in Vienna and Berlin, to name just a few.

The Warfield future looms at least as bright: five performances in April of this year as soloist with the Philadelphia Orchestra—two in Philadelphia and one in Carnegie Hall, New York, singing Brahms' "Vier Ernste Gesänge" (the same month his Columbia Masterworks recording of that work will be issued); the title part in *Elijah* at the Ann Arbor Festival; and Delius' "Sea Drift" (among other works) at the Worcester Festival in October. He will also be heard this spring with the Chicago Symphony in Brahms' Requiem at the 56th May Music Festival, Mount Vernon, Iowa. And, for the first time in the 37-year history of Lewisohn Stadium, one artist has been engaged for three appearances—Warfield. Next February Mr. Warfield will return to Town Hall for his first recital in over four years, under the sponsorship of the outstanding new series given by the Concert Society.

Music lovers everywhere are indeed indebted to Walter Carr for his assistance in furthering William Warfield's career. This single investment of his brief life of forty-four years may very well be the wisest of all, for it has served art and mankind well.

The Third of a Series on the Great Orchestras of America



SYMPHONY ON MICHIGAN BOULEVARD

The Chicago Symphony Orchestra, America's third oldest symphonic organization, continues to fulfill the purposes and ideals conceived at its founding 63 years ago.

By **RENÉ DEVRIES**

As the Chicago Symphony Orchestra's 63rd season nears a brilliant close, we take inventory of the eventful history of our orchestra—so rich in achievement, so proud a heritage, so colorful in human interest. With Fritz Reiner at the helm, we sense again the security and permanence rooted during the first 14 years of its history, under Theodore Thomas, and strengthened in the days of Stock, whom we knew and loved so well for 37 years (the longest tenure any orchestra can claim for its conductor).

Since Stock's death in 1942 we have had many of the world's great conductors on the podium. Desiré Defauw, the noted Belgian conductor, succeeded Stock gallantly and devotedly for four years, bringing French music to the fore in many memorable concerts. Artur Rodzinski's single season (1947-48) was one of the most turbulent in the orchestra's history. It was highlighted by concerts of great brilliance and a remarkable (if controversial) presentation of *Tristan*. The mid-year announcement of his dismissal caused such heated feeling that the police were summoned to quell the near-riots that preceded each concert. Handbills protesting the board's action were widely distributed. A two-year period of guest conductors followed—Busch, De Sabata, Ormandy, Szell, Walter, Reiner, Kubelik, Ansermet, and Schick. The experience, while stimulating, was not conducive to the orchestra's esprit de corps. Rafael Kubelik's appointment for three years was notable for the wealth of contemporary music premiered. Finally, in December 1953, Fritz Reiner was engaged as musical director and conductor—we hope for his lifetime.

Crosby Opera House (on Washington, between State and Dearborn), refurbished at a cost of $80,000, was to reopen with a gala concert by Theodore Thomas and his orchestra on Oct. 9, 1891. But the day before the concert it was burned to the ground in the great Chicago fire.

Assistant conductors have been an important factor in the life of the Chicago Symphony Orchestra since 1895, when Stock was brought over from Germany as first violist and assistant conductor along with many other musicians hand-picked by Thomas for his "Chicago Orchestra." Thomas developed his orchestra year by year until it became, early in its life, one of the great orchestras of the world. But those halcyon days were soon beset with vicissitudes almost insurmountable. The panic of 1893 almost forced the orchestra to disband. There was unrest in 1903 when Thomas, discontented with the Auditorium ("too large for symphony concerts") and weary of continued bitter comments from press and public alike, wanted to resign (he had had offers to conduct the Boston Symphony and New York's "new orchestra"). But the board was not willing to accept Thomas' resignation. "Does the press pay the orchestra's salaries?" they asked. "We are satisfied. Go on with your work without regard to the newspapers." Thomas acquiesced and, as he grew in favor and appreciation, was rewarded in 1904 with a permanent home for the orchestra—Orchestra Hall (built with con-

tributions ranging from ten cents to thousands of dollars) and, ultimately, with an endowment fund unequalled by any orchestra. The Hall, dedicated on December 14, 1904 and enjoyed by Thomas for only a few concerts before his death on January 6, 1905, was a wonderful tribute to this great pioneer, of whom Paderewski said, "Scarcely any man in any land has done so much for the musical education of the people as did Theodore Thomas in this country. The nobility of his ideals, with the magnitude of his achievement, will assure him everlasting glory."

Stock was asked to take over the concerts after the death of Thomas until a permanent conductor could be

Theodore Thomas
(1891-1905)

Frederick Stock
(1905-1942)

chosen. After refusals by Mottl, Weingartner, and Richter, Stock was appointed conductor of the orchestra, soon renamed (at Stock's suggestion) the "Theodore Thomas Orchestra," a name it held until 1914 when it became the "Chicago Symphony Orchestra." Stock's long tenure with the orchestra, during which he became a legend wherever he was known, was interrupted only once. During the orchestra's 28th season, at the beginning of the First World War, Stock's failure to take out second citizenship papers was publicized, and he was declared an alien. Eric DeLamarter was appointed assistant conductor for the season (a post he filled with distinction for 17 years), and replaced Stock on the podium until his return after the war as a naturalized citizen. A glorious welcome was in store for "Papa Stock," as he was affectionately known. The moment he appeared on stage for the first concert after his return, every corner of the hall resounded with the orchestra's prolonged fanfare and the deafening cheers of the audience.

Other associate and assistant conductors who have contributed invaluably to the orchestra's greatness are, in order of their service: Arthur Mees, Hans Lange, Tauno

Artur Rodzinski
(1947-1948)

Raphael Kubelik
(1950-1953)

Hannikainen, and George Schick (now in his fifth season as associate conductor). Mr. Schick, in addition to conducting most of the Saturday Evening concerts, the Young Peoples series, the Civic Orchestra series, and a large number of the televised concerts, conducts some of the Milwaukee concerts, and a week of the orchestra's regular subscription concerts each year.

Stock expanded the normal season of 28 concerts to over 100 concerts, and established the five series (over 113 concerts) upon which the orchestra's season is now based: a Thursday evening and Friday Afternoon series of 28 concerts; an alternate Tuesday Afternoon series of 12 concerts; a Saturday Evening Concert series at popular prices; 12 Young Peoples Concerts; an annual 10-concert series in Milwaukee's Pabst Theater. In addition to these regular series there are numerous concerts in suburbs and nearby cities, and periodical Southern and Eastern tours.

The Ravinia Festival season, held in Ravinia Park's picturesque setting on Chicago's North Shore, furnishes six additional weeks of activity for the orchestra in July and August. Since its organization in 1936, the Ravinia Festival Association has engaged the Chicago Symphony Orchestra, together with the great artists and conductors of our day, for this outstanding series of summer concerts. Additional commitments include recordings (now under contract to RCA Victor), and radio and television programs. As a result, the Chicago Symphony is one of the few orchestras in the nation that keep their personnel together for nine months out of the year.

For six years, beginning in 1945, the Chicago Title and Trust Company presented the Chicago Symphony Orchestra in a weekly series of radio broadcasts over station WCFL. In 1951 the Chicago Symphony Chamber Orchestra, under the same sponsorship, inaugurated a weekly series of half-hour concerts over WENR-TV. Thus, the orchestra became the first symphonic organization in the United States to be presented on a consecutive weekly television program under commercial auspices. During the following season a similar series entitled "Television Pop Concerts" (another Title and Trust Company program) was broadcast over WGN-TV. In October 1953 the orchestra again made TV history. Under the direction of Fritz Reiner and distinguished guest conductors (Schick, Steinberg, Golschmann, Leinsdorf, Walter, Szell, Ansermet, Defauw, Dorati,

Fritz Reiner
(1953-)

Desiré Defauw
(1943-1947)

and Stravinsky) it became the first orchestra in the country to present a consecutive series of hour-long concerts televised over a nationwide network.

The Chicago Symphony Orchestra, America's third oldest symphonic organization, made up of 102 outstanding musicians, continues to fulfill the purposes and ideals conceived by the Orchestral Association, formed in 1890 by five great civic leaders: A. C. Bartlett, C. Norman Fay, N. K. Fairbank, C. D. Hammil, and Ezra B. McCagg. The legal sponsor of the Chicago Symphony Orchestra, the Orchestral Association, is controlled by a governing body of 75 men and women who elect a board of 15 trustees. Financial support, in addition to ticket sales and miscellaneous revenues, is derived from guarantors and more than 1,500 contributions by sustaining members.

The Orchestral Association has a Women's Committee of more than 300 members who actively promote the orchestra by securing sustaining membership contributions, and administer an old age pension fund for symphony players which is maintained by income from contributions and requires no assessment of orchestra personnel.

Works of unusual interest by Berlioz, Richard Strauss, Menotti, and Prokofieff are planned for the Chicago Symphony Orchestra season of 1954-55. Fritz Reiner will return for his second season as the orchestra's music director and conductor; George Schick will be the associate conductor.

THE NATIONAL SCENE

First Coast-to-Coast Tour By N. Y. Philharmonic Since 1921

Immediately following the close of their regular New York season (1954-55) on April 17, 1955, the N. Y. Philharmonic-Symphony Orchestra will embark on a five-week tour. The podium will be shared throughout this period by Dimitri Mitropoulos, who has appeared with the orchestra regularly since 1948, and has served as Musical Director of the Society since 1951, and Guido Cantelli, who during the past three seasons has served as one of the orchestra's regular guest conductors.

Thirty concerts will be given in 28 cities by the orchestra during the five-week tour, starting in Detroit, Michigan, on April 18, and finishing in Ann Arbor, Michigan, on May 22. Twelve of the cities will be greeting the orchestra for the first time; 13 tour cities were visited by the orchestra on their first coast-to-coast tour 34 years ago.

Guy Fraser Harrison Receives "Conductor Citation"

Guy Fraser Harrison, conductor of the Oklahoma City Symphony Orchestra, has been awarded the "Conductor Citation" for the 1952-53 season for outstanding services to American music, according to an announcement made by the National Music Council. The award is given by the National Music Council each year to the conductor of a major symphony orchestra whose programs show the largest number of important compositions by American-born composers.

Jorda Signed as Conductor Of San Francisco Symphony

Enrique Jorda, since 1947 conductor of the Capetown (South Africa) Orchestra, has been appointed permanent conductor of the San Francisco Symphony. The Spanish-born conductor made his American debut last season as guest conductor of the San Francisco Symphony, and was brought back this season for seven weeks of concerts. Besides appearances in his native country, Mr. Jorda conducted in England, France, Belgium, and Switzerland, before taking over his position in Capetown.

Candlelight Concerts In Williamsburg, Va.

Candlelight concerts in the mood of two centuries ago will be held in the colonial Governor's Palace, in Williamsburg, Va., weekly during the spring, beginning March 25.

The spring concert series will feature music by 17th- and 18th-century composers, among them Telemann, Rameau, Bach, and Vivaldi, played in the palatial ballroom of the colonial mansion where Thomas Jefferson frequently went for "an evening of music."

The concerts will be held each Thursday evening at the Palace through May 13, and every Tuesday during April. They are a continuation of the spring and fall series underway for a number of years as part of Colonial Williamsburg's evening activities. The concerts will begin at 8:45 p.m. each Thursday, with the Palace opening at 8 p.m. for inspection by the concert-goers. Advance sale of ticket for the ballroom and supper room seats is handled through the Reception Center at Williamsburg.

The Palace orchestra, appropriately attired in colonial dress, is under the direction of Conductor Cary McMurran at the pianoforte. The group includes Arthur Rhea (harpsichord), Elizabeth Chapman (violin), Marguerite Carter (violin), Alan Stewart (viola), Frances Hooper (violoncello), and Rogers Peters (bass violin).

Selections included in the initial concerts of the series will be the Concerto in D Major by Georg Philipp Telemann, Cantata "Le Berger Fidele" by Jean Philippe Rameau, Concerto in D Major by Antonio Vivaldi, and a group of songs—Charles Dibdin's "Laughing Prohibited," Thomas Bateson's "If Flood of Tears," and Dr. Samuel Arnold's "With a Heart Light and Gay."

The Palace Orchestra, Williamsburg, Va., in the palatial ballroom of the colonial mansion, where Thomas Jefferson frequently went for "an evening of music."

BOSTON

■ "What is wrong with music in Boston?"

This question was recently put to a noted composer and critic who has had the opportunity of evaluating music and musical conditions in various parts of our country, including New York City.

"Nothing," was the reply. "You have marvelous things going on here, things of great significance, but the trouble is that nobody pays the slightest attention to them."

And there our critic-composer placed his finger squarely on one of the besetting evils of music in the Hub. At best there is a quiet acceptance that takes the finest offerings for granted. At worst there is complete indifference that often makes the musician feel as if he were operating in a vacuum.

Not the least factor in the situation is the attitude of the press in the area. With one notable exception, the newspapers pay little more than lip service to the idea that their function is not only to make as much money as possible, but that they also owe a sense of responsibility to the public they are supposed to be serving. The press could lead the way in encouraging public awareness of the value of music. But the cry is always, "No space, no space." Meanwhile a basketball game between two small-town teams will get four inches while the most important musical events go completely unmentioned.

Among the dozens of examples one can quote, here are a few. One Boston newspaper has abolished music criticism and comment altogether. Another dropped its critic and now runs reviews on a contributory basis. It costs close to a thousand dollars for a pianist to make a Jordan Hall debut and, as in New York, the recital is given principally for the press notices. A fine pianist recently made such a debut, complete with the usual paid press advertisements. One paper didn't cover it at all, and another made no more than brief mention. Can one wonder that only New York criticisms really mean anything. At least a Town Hall debut will be covered. But there's no guarantee in the Hub if "space is scarce."

The most recent and one of the glaring examples of lack of understanding or appreciation took place when the Boston University Opera Workshop presented three one-act operas. One was a premiere, and the other two received their first Boston hearings. They were presented on three successive evenings in the Esquire Theatre (March 5. 6, and 7) in the modest hope that since there are less than a thousand seats in the hall, some 2,800 or so residents from among the area's million and a half population might attend. Perhaps they would have if the newspapers had treated the events with half the consideration indicated by the news value alone. But, of course, "space is scarce." Two newspapers didn't even bother to review it.

Granted that the first performance of Robert Middleton's *The Nightingale Is Guilty* disclosed a work that needs much tightening before it will be effective, we still need to hear many such works if we are going to get a really good one now and then. And what about *Master Pedro's Puppet Show* by De Falla, and *The Princess and the Pea* by Toch, both first-class works with much good music and loads of entertainment value?

To what avail that Sarah Caldwell and her talented troupe did a superb job; that the singing was excellent; the orchestra first-class; the staging, scenery, and costuming beautifully done? To what avail that only, possibly, in the Metropolitan Opera could one have found superior work. It made no difference. So far as the Hub is concerned, nobody need bother to write or produce opera. Unless, of course, its *Carmen* by the "Met" on a one-week Boston visit.

JULES WOLFFERS

New Manager for Erie Philharmonic

Henri Arcand has been appointed business manager of the Erie Philharmonic Orchestra. Mr. Arcand will continue his activities as concert accompanist.

Clarence Cameron White, winner of Benjamin Award for Tranquil Music.

Clarence Cameron White Wins Benjamin Award

Clarence Cameron White, Negro composer and violinist, was named the winner of the 1953-54 Benjamin Award for Tranquil Music. Mr. White received the award and an accompanying $1,000 check during a concert played by the New Orleans Philharmonic Symphony Orchestra at which the winning composition, "Elegy," a nine-and-one-half-minute piece, received its world premiere. Mr. White was introduced at the concert by Olin Downes, music critic of *The New York Times*, who served as chairman of the judges committee.

The award was established last summer by E. B. Benjamin, New Orleans industrialist, to encourage the "composition by American composers of short, tranquil, and reposeful music."

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CHICAGO

■ The programs of the Chicago Symphony Orchestra's subscription concerts of the past fortnight contained only six works by five composers. The Thursday concert opened with Beethoven's Egmont Overture. Reiner's reading of Strauss' "Thus Spake Zarathustra" clarified much of the confusion of sound and form the work is subject to, and produced stirring orchestral effects.

Byron Janis, soloist in Tchaikovsky's B-flat minor piano concerto, was not disappointing to those who had recognized his extraordinary talent when he played a recital here two seasons ago. Lean, sensitive, keenly attuned, not always easily reined, young Janis played the concerto with eloquence and brilliance, and interpreted the *molto maestoso* and *andante semplice* with beauty and elegance. Janis must be classed among the top talents of younger pianists heard today.

The following week's concerts introduced Ricardo Odnoposoff to Chicago Symphony audiences, as soloist in three concerts, in Beethoven's Concerto for Violin. The noted artist's beautiful tone and warm temperament, his classic style and poised performance, won him hearty acclaim, which brought him back repeatedly to the stage.

Odnoposoff first appeared on the all-Beethoven program of the Tuesday afternoon concert conducted by George Schick. Mr. Schick substituted for Mr. Reiner on short notice, conducted the program as printed, the Egmont Overture and the Seventh Symphony being the purely orchestral offerings. Mr. Schick conducted with his usual authority and with admirable respect for tradition. His clear beat and musical interpretation made for satisfying performances.

Reiner's midweek concerts opened with a delightfully fresh and scintillating performance of Mozart's Overture to *The Marriage of Figaro.* Schumann's "Rhenish" Symphony and the Piano Concerto completed the program.

■ The Lyric Theatre of Chicago has announced the engagements of the dramatic-coloratura soprano Maria Meneghini-Callas, prima donna of La Scala, Milan Opera, and mezzo-soprano Guiletta Simonato (familiar to opera houses of Mexico, South America, and her own native Italy). Each is contracted for a minimum of 6 performances for the season beginning Nov. 1st. Further plans include a Lyric Theatre Auditions of the Air television program, which has been packaged and is being sold to a sponsor by an outstanding Chicago advertising agency, and the organization of local classical music stations, with the help of Norman Ross, outstanding Chicago radio personality who will promote the operas to be presented. Members of the organization are being groomed to speak in classrooms or wherever music is stressed, familiarizing the people with the opera project, and creating a new generation of opera lovers.

■ In the third of their Fullerton Hall concerts of the season, the Fine Arts Quartet continued their Beethoven Cycle with the Quartet in E minor (Op. 59, No. 2). The rest of the program consisted of the Schubert Quartet in A minor, and Anthony Donato's third quartet, a Chicago premiere. Mr. Donato, presently professor of composition and theory, and conductor of the University Chamber Orchestra at Northwestern University, is himself a violinist and ensemble player of wide experience. This three-movement work, like his other compositions for strings, is compact, concentrated, pointed and articulate. The performance, as always, displayed the Fine Arts' special flair for the contemporary, and both composer and performers acknowledged the warm applause of their listeners.

■ Zinka Milanov, in glorious voice, opened her unorthodox program at Orchestra Hall with Beethoven's difficult Scene and Aria, "Ah, Perfido." She gave further proof of her vocal skill in the aria "Pace, pace" from Verdi's *La Forza del Destino.* Less effective were songs by Strauss, deprived of their lovely simplicity by a delivery in operatic style. The closing group of songs by Hageman, Kunc, Bersa, and Pavtschich were more convincingly communicated. Mme. Milanov was fortunate in having her brother, Bozidar Kunc, as accompanist and assisting artist.

■ Gladys Swarthout and Chicago's own Pro Musica Trio (Nina Mesirow-Minchin, pianist, Hugo Kolberg, violinist, Leopold Teraspulsky, 'cellist) shared the program for the sixth event of the Zelzer Concert Series, Mme. Swarthout opened the program with two arias from Handel's operas *Rodelinda* and *Serse,* and sung them well. Her singing of Hadyn's "Del mio core" from *Orfeo,* which followed, lacked the note of compassion which is its very heart, and left her hearers untouched. The artist's seemingly *blasé* attitude deprived much of her song of its spirit, but with her French group (Chausson, Clergue, and Poulenc), impeccably sung, Miss Swarthout regained the affection of her public and warmed to a group of well-interpreted folk songs, followed by encores.

The Pro Musica Trio's musicianly and virtuosic performance of the Brahms C minor Trio (Op. 101) was played with seasoned authority and perception. Unfortunately, some of its atmosphere was lost due to inopportune applause between numbers. Therefore we enjoyed even more the Cassado C Major Trio. The audience unleashed its enthusiasm at the close of

the work, which was given a flawless performance at the hands of three artists whose unity of musical thought and precision make for excellent performance.

■ Ruth Ray, well-known violinist, played the Castrucci Concerto in G minor for violin and string orchestra, and the Saint Saens Introduction and Rondo Capriccio with the Southeast Iowa Symphony Orchestra (Richard L. Morse, conductor), and repeated the Castrucci with the orchestra at the convention of the Iowa State Teachers Association at Cornell College, Mt. Vernon, Iowa. . . . . Leo Sowerby closed the American Conservatory's series, "An Open House About Music," when he spoke on March 9 before a full auditorium on "The Composer." . . . . . Cara Verson gave the first of a series of illustrated lectures at the Austin Academy of Fine Arts recently on "Influences Leading to Modern Music." She was also presented as guest artist on programs of the Chicago Artists Association and the Lakeview Musical Society within the month. . . . . Dudley Powers, former first 'cellist of the Chicago Symphony Orchestra, has been engaged as artist-teacher at Chicago Musical College, effective with the opening of the school's second semester in February. . . . . Omega King will direct her choir (Emanuel Baptist Church) on "Faith of Our Fathers" program over WGN-TV Channel 9, on April 4 and 9.

DOSHA DOWDY and RENÉ DEVRIES

Tanglewood School Announces Plans

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group and will also teach composition. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of the principal production of the Opera Department, which is to be announced.

The Berkshire Music Center is the summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival. There will be a six-week session from July 5 to August 15, directed by Charles Munch, music director of the Boston Symphony Orchestra, with Aaron Copland, composer, as assistant director. The faculty of fifty includes many eminent musicians, among them the principals and other members of the Boston Symphony Orchestra (24 in all).

The duo-piano team, Ferrante and Teicher, being welcomed to Union City, Tennessee, by members of the Obion County Civic Music Association. From left: Louis Teicher, Arthur Ferrante, Mrs. Guy Jones, Mrs. Charles H. Scates, and Miss Dorothy Clifford (Civic Concert Service representative).

WASHINGTON

■ No pleasanter fillip could be added to a concert season than to import Sir Thomas Beecham, as the National Symphony Orchestra did for a single program early in March. It was a typical Beecham program, opening with the British conductor's own arrangement of the Handel "Faithful Shepherd" music. Haydn's "Surprise" Symphony followed, in a gracious and polished reading, and then the *Magic Flute* overture, which made one wish more Mozart were on the list. But the gems of the evening were the "Cortège" and "Aire de Danse" from Debussy's "L'Enfant Prodigue," and a little Delius piece recently edited (and recorded) by Sir Thomas, called "Summer Evening," and completely beguiling. After these the concluding Dvorak Symphonic Variations seemed long-winded, although Sir Thomas led them with ample gusto. The ebullient maestro wished his hearers and the orchestra's fund-raising efforts well in two good-humored little speeches, and the audience for its part made it quite plain it wished he had come for more than one night. The concert also was played in Baltimore. These were announced as Sir Thomas' only American appearances this season.

■ Regular concerts by the National Symphony recently have featured appearances by Artur Rubinstein in the Brahms D minor concerto; the young pianist Maryan Filar in Chopin's E minor concerto; and Isaac Stern in the Prokofieff Concerto in D and Bach's in A minor. On one of the evenings Howard Mitchell led this orchestra's first performance of the Nielsen Fourth Symphony.

■ The excited reception given to the Boston Symphony's presentation of the complete "Roméo et Juliette" would have gratified Berlioz, and it must have been heart-warming to Charles Munch, too. If any of the BSO's Washington audience have been inclined to regard the Bostonian's present leadership with something less than the conviction that attached to an illustrious predecessor, the Munch service to French music must now be winning converts. "Romeo" was a magnificent treat, the only improvement one would have desired had to do with the choice of soloists, who were of variable quality. The choristers were a credit to Harvard and Radcliffe, respectively.

The welcome Monteux baton presided over an earlier BSO evening, giving us splendid renditions of Franck's "Psyche," the Strauss "Death and Transfiguration," Cowell's Hymn and Fuguing Tune No. 2, and Beethoven's Fifth.

■ One wishes the Philadelphians could have emulated the Boston boldness and brought us Rachmaninoff's "The Bells," which they have performed elsewhere this spring. However, Ormandy managed to make the sixth of the season's programs an interesting one, with Rudolf Firkusny playing the Menotti and Mendelssohn Concertos, and the orchestra providing Guillaume Landre's Third Symphony and the "Armenian Suite" of the Philadelphian, Richard Yardumian. Of the three modern pieces, the Menotti seems the least profound. This reviewer liked both the others.

JAMES G. DEANE

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LOS ANGELES

■ A restrained, spiritually uplifting performance of Brahms' German Requiem and the world premiere of Ernst Krenek's 'Cello Concerto by Margaret Aue have been featured in recent Philharmonic Orchestra concerts under Alfred Wallenstein. With the assistance of the remarkable Roger Wagner Chorale (expanded to 200 singers), Wallenstein's interpretation was marked by extended, yet exquisitely contoured phrasing, expressive orchestral and choral tone, and a humility and simplicity which lent great dignity to this moving work. Young Marie Gibson, a local singer of light voice but splendid musicianship, shared solo duties with the more experienced yet less impressive Robert Weede before 5,000 listeners in Shrine Auditorium.

The premiere of the Krenek Concerto again underscored Wallenstein's attention to resident artists this season; Krenek has lived here for several years now, and Miss Aue, who commissioned the work, is a member of the Philharmonic's 'cello section. Like much of Krenek's music, the concerto is atonal, stronger in its form and manner of expression than in easily assimilated melodic content, and gives to the orchestra material which is more palatable than the barren, twisted technical tricks allotted to the soloist. It is extremely fanciful and individualistic, at times quite expressive (as in the 'cello lament in the second movement), but still highly typical of Krenek's somewhat acerbic manner of writing. Miss Aue played it with intensity and great technical prowess, and Wallenstein gave it a most persuasive accompaniment. A brilliant performance of Strauss' Symphonia Domestica was also heard.

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■ Los Angeles' three major colleges have put on opera workshop programs in as many weeks—all in English, in keeping with this area's tradition for well-translated performances by local groups. The most finished of these was not, strictly speaking, a workshop performance. At U.C.L.A. the Los Angeles Chamber Symphony Society combined with various university forces to give the premiere (in ballet form) of John Vincent's *The Three Jacks* and Menotti's *The Medium,* in which Claramae Turner was the "name" soloist. Vincent's score (first performed in 1942) is an unashamedly literal (and often clever) mirroring of three nursery tales—"Jack Be Nimble," "Jack Sprat," and "the House that Jack Built." Oren Stein's ingenious setting and Nina Khmelova's costumes lent piquancy to the ballet choreography of Lasar Galpern—which, if tightened up, might be a great drawing card for youthful audiences.

Jan Popper's skillful conducting of this and *The Medium* was aided immeasurably by the virtuosity of the Chamber Symphony in the pit, while his and William Melnitz' coordination of musical and staging techniques, and Miss Turner's incredible intensity in the title role, lent the work a dramatic vigor and depth which transcended the occasional obviousness of some of Menotti's music. Joan Spafford, a product of Dr. Popper's opera workshop, sang Monica with exquisitely projected subtlety, and Beta Popper scored as Mrs. Nolan. A sold-out house of 2,000 attended in Royce Hall.

At U.S.C. stage director Carl Ebert and conductor Walter Ducloux teamed to revive Nicolai's *The Merry Wives of Windsor* with a cast of semi-professionals from Ebert's opera workshop. Faculty member William Vennard sang the title role, with Kathleen DeSpain (Meg Page), Elizabeth Wheatley (Alice Ford), Leda Amnest (Anne Page), Kenneth Chapman (Page), and Hendrik deBoer (Fenton) meriting much praise. Where this presentation went amiss was its generally heavy dramatic character and stereotyped patterns of stage movement. As coached by Dr. Ebert, one felt the singers to be impressing the humor upon the audience, rather than expressing it to them. Ducloux and his student-faculty orchestra played the redolently romantic music wonderfully.

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Opera workshop production in its truest form and most spontaneous feeling, was apparent in Mozart's *The Marriage of Figaro,* as staged by Val Rosing and led by Dr. Hugo Strelitzer at Los Angeles City College. With far less means than U.C.L.A. or U.S.C. this production achieved far more constructive and audience-moving results. Heinz Blankenburg's Figaro consistently demonstrated dramatic insouciance and vocal excellence, while Grace-Lynne Martin's Susanna was a model of musicianship and deft flair. Marilynn Hall as the Countess had a rare tonal beauty despite her discomfort in some high passages where the part's alternate, Lela Dane seemed more assured though less generally convincing. Connie Dose was a most appealing Cherubino. Lee Madsen (Marcellina), Roger Miller (Bartolo), Philip Harvey (an excellent Count), and Charles Gonzales (Antonio) were all fine. Others, and alternate castings, included Lela Dane, Lee Rogan, Betty Blake, Sheila Goldstein, and Lillian Donnell. Dr. Strelitzer's conducting was a model of support for young singers. The presentation continued City College's remarkable record of developing assured opera-in-English artists from the ranks of college singers. Among past participants who have gone on to fame were George Burnson (George London), Joe Sullivan (Brian Sullivan), Frances McCann, and Fred Guthrie. C. SHARPLESS HICKMAN

First Annual Pacific Coast Festival

The first annual Pacific Coast Festival and Institute, which promises to be one of the most important musical and cultural series of events ever held in the West, will be presented in Santa Barbara, June 24 through July 4.

Antal Dorati, conductor of the Minneapolis Symphony Orchestra, and Walter Hendl, musical director of the Dallas Symphony, will conduct the Chamber Orchestra of the San Francisco Symphony for the Festival.

Festival Director Leighton Rollins says that the Santa Barbara group is currently concluding arrangements to bring six or eight world-famous figures to the California city to lecture on the topic "Man's Right to Knowledge and the Free Use Thereof," theme of Columbia University's bicentennial celebration.

The Pacific Coast Festival, a nonprofit organization, was formed several months ago at a meeting of Santa Barbara residents who felt that the West Coast was lacking in a major annual cultural event. The organization of the new group followed last year's highly successful Montecito Festival in Santa Barbara, which offered six concerts by the Paganini Quartet under the sponsorship of such patrons as Judith Anderson, Ernest Bloch, Lucrezia Bori, Robert M. Hutchins, Yehudi Menuhin, Dougles Moore, and Roger Sessions.

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THE INTERNATIONAL SCENE

LONDON

■ The Sadler's Wells Ballet returned to Covent Garden and were acclaimed by an enormous audience for their performance of "The Sleeping Beauty." Margot Fonteyn as Princess Aurora danced with a lightness and grace that were sheer perfection, Michael Somes lent her splendid support as Florimund, and the attractive role of the Fairy of the Lilac was delightfully portrayed by Mary Drage. The Bluebirds in the final Act were danced with enchanting effect by Rowena Jackson and Brian Shaw. Vociferous enthusiasm at the end of the ballet continued for several minutes until, finally, Dame Ninette de Valois came forward, thanked the audience, and took the opportunity to express her warm appreciation of the wonderful welcome the company had received throughout their long American tour.

The famous Spanish dancer Antonio and his company are presenting a season at the Stoll Theater, which includes many examples of the Flamenco. Two very talented young dancers are Rosita Segovia and Flora Albaigin, the latter of whom partners Antonio in the amazing "Seguirillas." His own "Zapateado" is true virtuoso dancing, and electrifying in its intensity.

Martha Graham and her brilliant company are making their London bow at the Saville Theater. The opening program was "Errand Into the Maze," "Diversion of Angels," and "Night Journey," with music by the American composer Menotti, Dello Joio, and Schuman, respectively. It was surprising that these three particular ballets should be chosen for the opening nights, as they provide a much shorter entertainment than that to which the London Theater public are accustomed.

The Symphonies of the Dane, Carl Neilsen, have during the past three or four years been included frequently in our symphony concerts—especially the Fifth. This was played at a recent B.B.C. Symphony Concert under Sargent. When it is remembered that it was composed more than 30 years ago the original character of its design becomes more than ever apparent. It has intense dramatic impulse—the effect of the reiteration of the side drum is terrific. The entire work is notable for its virtuosity and emotional grandeur. Bach's C minor Passacaglia was played in Respighi's transcription for full modern orchestra. One need not be a purist to wonder whether this mighty work really gains by such treatment?

At the Philharmonia Concert, conducted by Norman Del Mar, an accomplished young Brazilian pianist, Jacques Klein was heard in the Schumann Concerto. This orchestra (which is shortly to be conducted by Furtwaengler and Klemperer) also played under Goossens. The soloist was Kurt Leimer (professor at the Mozarteum, Salzburg) in his own piano concerto. The work was far too heavily scored and two complex to make a favorable impression.

■ The Royal Choral Society, whose headquarters are at the Albert Hall, gave, in addition to their schedule, a most distinguished performance of *Elijah* at the Festival Hall — an experiment well worth repeating.

ARTHUR NOTCUTT

The Sleeping Beauty—*"Margot Fonteyn as Princess Aurora danced with a lightness and grace that were sheer perfection . . ."*

Mylergutten, the famous virtuoso on the Hardanger Fiddle, performed by Magne Manheim in the Folklore Show at Bergenhus, Norway.

Bergen Festival Blends Music and Drama With Colorful Folklore

Norway's brilliant festival success, the Bergen International Festival of Music, Drama, and Folklore, will again see some of the world's greatest musical artists combining their talents with Norway's own folk performers in a lively two-week program being presented June 1-15, 1954 in the picturesque west coast city of Bergen, doorway to Norway's spectacular fjord and mountain scenery.

Acclaimed for its freshness and sparkling originality by the distinguished critics and enthusiastic audiences who attended last years' festival debut, the Bergen Festival promises an even more varied program for 1954, featuring such notables as Eugene Ormandy, conducting the Bergen Symphony Orchestra; Nathan Milstein, violinist; Jussi Bjoerling, Swedish tenor; and Elisabeth Schwarzkopf, German soprano who recently made her American debut. The Oslo Philharmonic Orchestra and the Vegh String Quartet of Holland are also featured in the festival, which honors Edvard Grieg, the Norwegian composer who was a native son of Bergen. The musical fare, however, includes works of other European composers, both classic and contemporary, as well.

The dramatic portion of the Bergen Festival offers a play by Henrik Ibsen staged by the National Theater of Oslo, where many of Ibsen's dramas were first performed, and one of the comedies of Ludvig Holberg, Scandinavia's Moliere, with a cast from the Nationale Scene in Bergen, Norway's first theater.

Probably the most exciting attractions of all for American visitors are the folklore pageants and tableaus, bringing together fiddlers and dancers garbed in the colorful national costumes that for centuries have been the proud symbols of every region in the Land of the Midnight Sun, from the villages nestling in the fjord districts to the distant mountainside farms and fertile valleys. The pageant is built around a dramatic situation in Norwegian history, and its cleverly devised tri-lingual dialogue—in English, French, and Norwegian—makes its delightful story understandable to everyone. It's a spectacle full of verve and charm. Another unique feature of the Bergen Festival are the excursions to lovely Troldhaugen, Edvard Grieg's home in the suburbs. Here, daily concerts of the composer's romantic songs and folk-inspired melodies are played on Grieg's own piano.

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Turn to page 46 of this issue

TOKYO

■ Max Egger, Swiss pianist, opened his recital tour of Japan with a concert at the Imperial Theatre. He was heard in Mozart's Sonata in A Major, Chopin's Sonata in B-flat minor (Op. 35), Poulenc's Toccata, and Liszt's Hungarian Rhapsody No. 11.

De Paur's Infantry Chorus presented sacred music, melodies of the Middle Ages, Negro spirituals, and Latin-American folk songs in a recital at the Hibiya Public Hall.

Xylophone virtuoso Yoichi Hiraoka gave a recital at the Hibiya Public Hall, which featured Bizet's "Carmen" Suite; Haydn's "Surprise" Symphony; Strauss' "Voices of Spring Waltz"; Dvorak's "New World" Symphony; and Rossini's Overture to the opera *The Barber of Seville*. The piano accompanist was Sonoko Tanaka.

Kiyoko Otani, soprano, presented the results of her year and a half's music study in the United States in a recital at the Hibiya Public Hall. She was heard in songs by La Forge, Woodman, Cimara, Respighi, and Debussy, and also operatic arias from Menotti's *The Telephone,* Charpentier's *Louise*, and Massenet's *Manon.*

■ The NHK Symphony Orchestra, directed by Kurt Woess, presented visiting Swiss pianist Max Egger as soloist in a concert at the Hibiya Public Hall. He played Mozart's Piano Concerto in B-flat Major, and Chopin's Piano Concerto in E minor.

A popular symphony concert by the Konoe Orchestra was given at the Hibiya Public Hall. The program included Schubert's Symphony No. 8 ("Unfinished"); Beethoven's Symphony No. 6 ("Pastorale"); Rossini's Overture to *The Barber of Seville;* and three pieces by Johann Strauss.

TAKATOSHI KYOGOKU

Claudio Arrau

Arrau Wins Ovation In Berlin Return

Claudio Arrau was given a twelve-curtain-call ovation on March 14 in his first Berlin appearance in more than 15 years as soloist with the Berlin Philharmonic Orchestra. He played the 50-minute-long Brahms Concerto No. 2 with Sir John Barbirolli conducting.

Arrau, who was raised and trained in Germany from the age of seven, was cheered and bravoed by a wildly enthuiastic West-German audience which refused to depart until long after the lights were turned on. Many were in tears.

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PARIS

■ The success of the new *Oberon* production at the Opera, about which I reported in the last issue, surpasses all expectations and has established a record even better than that of *Indes Galantes*. This means a breathing spell for our great lyric stage. While waiting for the next novelties, the Russian bass, Ivan Petrov, gave two performances as Boris Godounov. His voice is splendid and can take on the threatening character the part requires. His stature is imposing, but he does not command the stage presence of Boris Christoff.

■ One has to turn to concerts to recount the great event of the month —the first Paris performance of the Turangalila Symphony for piano, Ondas Martinots, and orchestra by Olivier Messiaen, given at a public concert of the Orchestre Nationale de la Radio at the Théâtre des Champs Elysées, which was filled to the rafters for this memorable occasion, and stayed so during the two hours performing time. Commissioned by Serge Koussevitzky, the work received its world premiere in Boston under the baton of Leonard Bernstein. Directly inspired by the poetry and music of Hinduism, it presents all the personal traits and conceptions of the composer, his harmonic, rhythmic, and melodic characteristics, with superimposed chords and a fusion of sounds. It achieves surprising rhythmic counterpoints, employing a considerable percussion section studded with exotic instruments, reminiscent of the gamelang of Bali. The orchestral intensity and the obsessive repetition of certain motifs produce a magic sensation. It is certain that such work is the result of a powerful imagination, and one has to acknowledge its projection, especially in the final apotheosis. At its conclusion the composer was given an enthusiastic ovation.

The ovation was repeated a week later at another public concert by the Orchestre Nationale de la Radio, which was devoted enitrely to chamber music. After a fine performance of Schoenberg's "Die Haengenden Gaerten" (Op. 15), we heard the "Quartuor pour la fin du temps," which Messiaen wrote during his captivity (by the Germans) in 1941. The second of the concerts organized at the Théâtre Marigny by Pierre Boulez presented new works by Messiaen, played by himself and the pianist Yvonne Loriod. These concerts at the Petit Marigny are impatiently awaited each month by the Parisian musical *cognoscenti*. In addition to splendid pages of forgotten music by Dufay, Monteverdi, Gesualdo, we heard the first public performance of Schoenberg's Suite (Op. 25), the Variations (Op. 27) by Webern (both works written for piano), and the ravishing Goethe poems (Op. 19) by Webern for mixed chorus, celesta, guitar, violin, and clarinet. The programs as planned by Pierre Boulez are the realization of his idea of juxtaposing very old music with modern composers whose works seem most significant for the twentieth century.

The eminent Portuguese conductor Freitas Branco conducted the Orchestre Nationale. Subtleness combined with a firm technique gave us an excellent interpretation of "Alborada del gracioso" by Ravel, which an electrified audience would have liked to hear a second time. The first performance of the Second Concerto for piano by his compatriot Lopes Graca, written in homage to Ravel, charmed the audience with its folkloristic evocations. It received a remarkable interpretation by M.-A. Leveque, to whom it is dedicated and who is the wife of the conductor.

■ The second recital of Julius Katchen confirmed the success which one expected from this alert and intelligent artist.

■ The Ballets de Los Angeles under its choreographer David Lichine suffered a bit from sloppy presentation. We hope to see it again in better working condition.

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Kranichsteiner Vacation Courses For New Music

The International Vacation Courses for New Music will be held this year for the ninth time in Darmstadt from August 12 to 29. The Symphony Orchestra of the Nesse Rundfunk, Frankfurt (a. M.) will participate with two concerts conducted by Hermann Scherchen and Ernest Bour. The competition for the Kranichsteiner Musikpreis will be held in the fields of piano, violin, 'cello, flute, and clarinet. For information, write to Kranichsteiner Musikinstitut, Darmstadt, Germany.

Vienna Opera to Reopen in 1955

September 1955 will be the date when the famous Vienna State Opera House will reopen. By then, the reconstruction of the building, which was demolished during the war, will be finished. Mozart's *Don Giovanni* will be the opennig work. Among the operas to be staged in the opening week will be Beethoven's *Fidelio*, Richard Strauss' *Die Frau ohne Schatten*, and Verdi's *Aida*. Conductors will include Dr. Wilhelm Furtwaengler, Herbert von Karajan, and Victor de Sabata.

Equipped with every modern device of stagecraft, the new building will even have television facilities.

Rome Prize Fellowships Awarded for 1954-55

James Kellum Smith, President of the American Academy in Rome, announced the award of eight Rome Prize Fellowships for one year each, beginning October 1, 1954. The total value of each fellowship is approximately $3,000, including stipend, travel allowances, studio, and residence at the Academy.

The American Academy in Rome, founded in 1894, is devoted to furthering the fine arts and classical studies in the United States, principally through granting fellowships to outstanding young American artists and scholars for independent work.

A fellowship in musical composition was awarded to Billy Layton of Cambridge, Mass. Born in Corsicana, Texas, Mr. Layton holds degrees in music from the New England Conservatory of Music, Yale University School of Music, and the Harvard University Graduate School of Arts and Sciences, where he is now studying.

American Musicians Invited as Guests of German Government

Five prominent American musicians have been invited by the Federal Republic of Germany to be honored guests of the State for a four-week visit, it was announced in Washington, D. C., by the Ambassador of the Federal Republic of Germany and at the same time in New York by Andre Mertens, vice president of Columbia Artists Management Inc.

The five artists are pianists Constance Keene and Jorge Bolet, soprano Barbara Gibson, mezzo-soprano Carol Brice, and the harmonica soloist John Sebastian.

It is believed that this is the first time that a foreign government has officially acted as host to American musical artists in a good-will tour to promote cultural understanding between a foreign government and the United States of America. In this specific case it demonstrates a practical application of promoting German-American ties in conjunction with the cultural agreement recently signed by the Federal Republic of Germany and the United States.

The invited artists, whose reputations have been established on this continent through recitals, appearances with major orchestras, and recordings, left the International Airport in New York on March 30, and arrived in Frankfurt the following day. They will be met by a representative of the German Foreign Office and will be accompanied to Bonn, where they will be officially received. The members of the group will then visit Cologne, Düsseldorf, Hamburg, Stuttgart, Munich, and Berlin, to acquaint themselves with cultural activities in those centers.

Mindful that concertizing commitments rarely afford musical artists sufficient leisure to exchange opinions, to establish personal relationships, or to absorb the full flavor of an environment, the project has been arranged for the artists in advance of a planned concert tour of Germany during the 1954-55 season.

New Opera on Maugham Libretto

The Moon and Sixpence will be turned into an opera libretto by Patrick Terry, with the assistance of the author, Somerset Maugham. The music will be composed by John Gardner. Mr. Maugham insists that the opera adhere closely to the original story. The world premiere of the work is planned for next season in London.

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Personnel of 25 Prof. Ferdinand Grossmann, Conductor
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The Paganini Quartet
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John Sebastian and Dorothy Jarnac
Harmonica Virtuoso and Dance-Humorist with Albert Malver, Pianist
Personal Direction: André Mertens

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ W. J. Turner's famous biography, *Mozart, The Man and His Works,* has been issued in a paper-back edition (*Doubleday Anchor Books,* 390 *pp.,* 95c.) Originally published in 1938, this book is a biography of Mozart through his letters and those of his father. It is a biography that should be read by every music lover. And this despite the fact that I, for one, strongly disagree with many of Turner's basic concepts. It has always seemed to me that Turner started with an *a priori* notion about Mozart's character, and then interpreted the letters to fit his notion. Turner states, time and again, that he is reasoning objectively; but it is hard to escape the idea that he has romanticized Mozart beyond recognition; that Turner's theories were an offshoot of the nineteenth-century, romantic, "great-man" theory. Turner, moreover, despises Freud and the psychoanalytical side of biographeering (to coin a word); but today most of us realize that, like or dislike Freud, he had some valid things to say about the human mind. It would be interesting to set a trained psychiatrist a-sniffing at the Mozart letters.

Turner refuses to admit it, but Mozart was completely under the thumb of a domineering father. His marriage, for instance, can be interpreted not as a love affair but as a desperate attempt to break away from parental domination. And Turner compares Mozart with Shakespeare, whereas the fact is that Mozart, away from music, was scarcely a mental giant. But this is developing into a polemic. One may disagree, but Turner is provocative and stimulating. At the price of ninety-five cents, his book might well be the biographical bargain of the year.

■ The "symposium" series edited by Gerald Abraham continues with *Handel* (*Oxford University Press,* 328 *pp.,* $6.00). Like its predecessors, this valuable study contains careful and scholarly presentations of various phases of Handel's work. Percy M. Young contributes a short biographical sketch; Edward J. Dent deals with the operas; Julian Herbage with the oratorios, secular oratorios, and cantatas; Basil Lam the church music; Anthony Lewis the songs and chamber cantatas, Kathleen Dale the piano music; John Horton the chamber music; and Prof. Abraham discusses Handel's musical style in general. Especially valuable is a thorough catalogue of Handel's music, prepared by William C. Smith. Virtually every aspect of Handel is considered here (though one could wish, as one already has wished in the preceding volumes of this series, that the biographical sketch were a little longer and more thorough). Much of the writing is necessarily technical, and it does not pretend to exhilarating reading, but the information contained herein is available in no other single source.

■ An exceedingly fine study is *The Music of the Jews* by Aron Marko Rothmüller (*Beechhurst Press,* 254 *pp.,* $5.00). Mr. Rothmüller has done a scholarly job addressed to the non-technical reader. He traces the development of Jewish music from earliest Biblical times through contemporary American and Israeli composers. His arguments are well reasoned, his base includes sociological as well as purely historical phenomena, and he does not make the preposterous claims that some specialists in the field are guilty of. He states, for example, that the music of Mendelssohn, Mahler, Schoenberg, and Meyerbeer is not "Jewish." These composers, he correctly points out, felt no call towards the expression or employment of Jewish elements in their music. But what are "Jewish elements"? Mr. Rothmüller explains, convincingly and at length, in the latter sections of his book. An intelligent piece of work, this, and one that is sure to be valuable reference.

■ Some valid Americana, as well as needed biographical material, is present in *William Henry Fry* by William Treat Upton (*Crowell,* 346 *pp.,* $5.00). William Fry is the gentleman who has to his credit the first grand opera composed by an American to achieve public performance. That the opera, *Leonora,* is today forgotten is beside the point. Back in 1845 quite a few people thought that *Leonora* was a masterpiece. It received several performances, it was widely discussed, and it demonstrated to Americans that musical culture did not necessarily have to come from abroad.

In addition to being a composer, Fry was music critic for the New York *Herald* until his death in 1864. Previously, while in Europe, he had been a political correspondent for the same newspaper. As his character emerges from these pages, there was something very likeable about the man. He may have been pompous, but he also was a real fighter. His esthetics were sloppy, but his instincts were right. He could turn out a sloppy article and follow it with a neat, incisive piece of writing. He was rabid on the subject of America; a more completely chauvinistic nationalist would be hard to find.

Mr. Upton presents a picture of the man in all his many sides. There also is a discussion, with musical examples, of Fry's work as a composer. Not very good work, really, though Mr. Upton leans over backward trying to justify some of Fry's music. No matter how you slice it, Fry was a second-rate creator. Still, we are in Mr. Upton's debt for having the chance to look at some of this music. And the book, on the whole, is written in an easy, lively manner, with plenty of contemporary quotes and a fine background of pre-Civil War America. A badly needed book.

■ Just as Fry, in the 1840's, made the grand tour of Europe, so today do American tourists retrace his steps. One of them is a woman, named Claudia Cassidy, who works for a Chicago newspaper, and she has just composed a book named *Europe on the Aisle* (*Random House,* 231 *pp.,* $3.50). This is a very feminine book, from a tourist's point of view, written in a sort of prose that distills the essence of Felicia Hemans, Louella Parsons, Perle Mesta, and Elsa Maxwell. Sample: "It is now the Cinderella hour, which in Paris dons deeper veils of that translucent dusk washed in mauve over the grays of the city. Across the street, at the Café de la Paix, friends are waiting. Emerson Kailey, who is conducting ballet; Remi Gassman, whose 'Billy Sunday' is on the bill. . . "

The book is a series of vignettes about spots throughout Europe that happened, for one reason or another, to strike Miss Cassidy's poetic, musical, or dramatic eye. There are nature sketches; bits about the musical festivals; essays on the theatre in London; musicians and celebrities that passed in the night: Fortunately, something of Miss Cassidy's breezy, uninhibited character comes through, lending some vitality to an otherwise ga-ga running account of a tourist on the loose.

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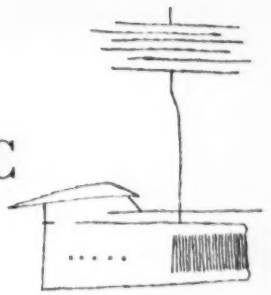
REVIEW OF RECORDED MUSIC



Chamber Music "Gems" From the Classics

Three notable releases appeared this month featuring chamber works of Mozart and Beethoven. Vanguard offers Mozart's Divertimento No. 14 in D (K. 334), with the Vienna State Opera Orchestra under the direction of Felix Prohaska. This work, pervaded as it is with the outdoors atmosphere of summer evenings in Vienna, will delight the lovers of the Classic idiom. No less pleasant and *gemütlich* is Mozart's Serenade for 13 Winds in B-flat (K. 361) played by the Vienna Philharmonic Wind Group (Westminster WL 5229, $5.95). Here one hears suggestions of themes and atmospheres that later assumed great importance in *Don Giovanni, Cosi Fan Tutte,* etc. These works by their very name and nature imply "good times" and "fun" music, and should be taken for that. One cannot say, though, that these are not gems in form and style from the Classic era. Westminster issues three works of a little different nature, designed as *hausmusik* or *abendmusik,* for 'cello and piano—Beethoven's Sonata in A for 'cello and piano (Op. 69), Variations on Mozart's "Bei Mannern welche Liebe Fühlen" in E-flat. Antonio Janigro, 'cellist, and Carlo Zecchi, pianist, collaborate in these performances with remarkable cohesion and integrity. Westminster WL-5173—$5.95.

Geminiani—Barchet Quartet—Pro Musica String Orchestra

Vox's release of Geminiani's Six Concerti Grossi (Op. 3) presents us with six works solidly in the Baroque idiom, midway between Corelli and Handel. Built on spun-out melody structures, rather than sectional or tonal relationships, these works are rich in incessant movement and dynamic contrasts. The Pro Musica String Orchestra, the Barchet Quartet, with Helma Elsner, harpsichordist, under the direction of Rolf Reinhardt, deliver a solid, sagacious performance in good taste and style. *Geminiani: Six Concerti Grossi, Op. 3. Barchet Quartet, Pro Musica String Orchestra, Stuttgart; Rolf Reinhardt conductor.* Vox PL-8290—$5.95.

Another Brahms Third

This recent release of the Vienna Philharmonic Orchestra under Karl Bohm will be attractive to those who like their Brahms on the slow side. For this reviewer's taste, Mr. Bohm's tempi are too leisurely to be convincing. The orchestra has a splendid sound, enhanced by London's first-class sound engineering. *Brahms: Symphony No. 3 in F. The Vienna Philharmonic Orchestra under Karl Bohm.* London LL-857—$5.95.

Still Another *Tosca*—Callas—Di Stefano—Gobbi

There are obviously as many recordings of *Tosca* as there are recording companies, if not more; however, this release with Maria Meneghini Callas in the title role will be welcomed by many of her fans. In this reviewer's opinion she has not maintained the standard that her fame reputes. She seems to lack any definite schooling, either of style or of vocal production. Her color has as many facets as her range has tetrachords. Mr. Di Stefano, too, is guilty of heedlessness where consistent style is required. The voices *per se* are above reproach for sheer beauty. The orchestra of La Scala, under the admirable direction of Victor de Sabata, is almost perfect, and his musical judgment is impeccable. In the last analysis, this version stands among the best available, the abovementioned discrepancies notwithstanding. *Puccini:* Tosca. *Callas, Di Stefano, Gobbi, et al; Chorus and Orchestra of La Scala; Victor De Sabata conductor.* Angel 3508B—$11.90.

Complete Beethoven Concerti—Wilhelm Kempff

Mr. Kempff has a decided penchant for taking on oversized tasks without flicking a nervous finger. He has already recorded the complete sonatas of Beethoven, and here we are greeted by all five of that master's concerti in one single package. That Mr. Kempff is capable of such an undertaking need not be questioned. His playing is clean, artful, and for the most part in style. The orchestra, under Paul van Kempen, does not fulfill its function in supporting him, and the pace of most of the movements is unduly slackened. The recorded sound is not good, due to an unusual amount of surface noise. *Beethoven: The Concerti for Piano and Orchestra. Wilhelm Kempff, Piano; The Berlin Philharmonic Orchestra, Paul van Kempen conductor.* Decca DX 125—$11.90.

A New Tchaikovsky Fifth—Leopold Stokowski

Leopold Stokowski maintains his undisputed position as a master in the interpretation of Tchaikovsky's works in this recent cutting of the almost hackneyed Fifth Symphony. His orchestra shimmers under sensitive guidance through the maze of harmonic sequences and coloristic features. One is almost swept away by the waves of sound (due in great part to Victor's "new orthophonic" high-fidelity recording) which emanate from the great body of strings. This idiom is Stokowski's métier, and here he probably has no peers. *Tchaikovsky: Symphony No. 5. Leopold Stokowski and His Orchestra.* RCA Victor LM 1780—$5.95.

Distinguished Concerti for Oboe—Leon Goossens

Volume 2 of Columbia's "Distinguished Concerti for Wind Instruments" presents the famed English oboist, Leon Goossens, in a recital of works by Marcello, Bach-Tovey, and Handel. The Cimarosa Oboe Concerto was fashioned by Arthur Benjamin from a number of short keyboard works. Whether such practice is legitimate is questionable, but the results are pleasant enough. In like manner Whittaker has arranged the Sinfonia from Bach's Easter cantata "Kommt, eilet und laufet"; and Tovey has refashioned Bach's erstwhile Concerto No. 4 for harpsichord into an oboe concerto. Marcello's concerto and Handel's Concerto Grosso in G minor (Op. 3, No. 10) are originally oboe works. Mr. Goossens is incredibly facile and displays a beautiful tone quality throughout. As a whole, the performances are pleasing, regardless of musicological insecurities. *Distinguished Concerti for Wind Instruments, Vol. 2. Leon Goossens, Oboe, with Sir Malcolm Sargent and Basil Cameron conducting the Liverpool Philharmonic, and Walter Susskind conducting the Philharmonia String Orchestra.* Columbia ML-4782—$5.95.

NEW MUSIC

By J. KENNETH WILSON

Orchestral Works

■ LUKAS FOSS: "Song of Anguish." Cantata for baritone (or bass) and orchestra. Text from Isaiah. A full orchestral palette is employed by the composer, though at no time does the orchestration sound thick. The individual instruments are often treated with unique coloristic devices. Piano and harp are characteristically combined with the percussion choir. The melodic leap of a seventh seems to generate the whole piece thematically, unifying it from beginning to end. For a contemporary work the voice line is comparatively lyrical. "Song of Anguish" is obviously a major compositional effort and offers a challenge to any except professional performing forces. *Study Score No. 8, Carl Fischer, New York. $2.50.* (Full score and parts on rental.)

■ NORMAN DELLO JOIO: "New York Profiles." A suite for symphony orchestra commissioned by the Musical Arts Society of La Jolla, California. Mr. Dello Joio's composition of 1949 is scored for woodwind and brass in twos with piccolo, English horn, percussion, and a standard string orchestra. Each movement depicts a characteristic New York scene. (1) In "The Cloisters" he utilizes a medieval chant melody for his theme. (2) A caprice, "The Park" displays an imaginative use of woodwinds. (3) A somber picture of "The Tomb" is concluded by a quotation from "The Battle Hymn of the Republic." (4) The Festival Dance "Little Italy" begins with an ostinato built on the plain chant from the first movement and develops into a rhythmic salterello-type movement. The harmonic treatment of the work as a whole is predominantly modal with some reference to poly-harmony. *Study score No. 6. Carl Fischer, New York. $2.50.* (Full score and parts on rental.)

■ WILLIAM GRANT STILL: Danzas de Panama. Using Panamanian folk themes collected by Elizabeth Waldo, the composer has produced a delightful set of four dance movements adaptable to string quartet or string orchestra. The folk ideas used bear a striking resemblance to the Calypso music of the Caribbean. It would seem that this material would be even better suited to orchestral treatment. In order to express some of the native color it is directed that the string players tap on the back of their instruments with their knuckles. Full of cross rhythms, energetic drive, and interesting melodies, these short dances will have considerable audience appeal. A description of each of the dance types is included: Tamborito, Mejorana, Punto, Cumbia. *Southern Music Publishing Co., New York. Score $2.50. Set of Parts $3.50.*

Songs

■ POULENC: Mazurka, for low voice and piano. Impressionistic harmonies combined with Chopinesque rhythms and lines makes an effective setting for the poem by Louise de Vilmorin. The melancholy element is admirably produced by skillful chordal manipulation. That a song can sound so "sweet" and still retain a basic formal unity of purpose is a tribute to the craftsmanship of the composer. *Mercury Music Corporation, New York. 75¢.*

■ HOWARD FERGUSON: "Discovery" (five songs for voice and piano). The text for this cycle is from "A Last Sheaf" by Denton Welch. The sections are titled: "Dreams Melting," "The Freedom of the City," "Babylon," "Jane Allen," and "Discovery." The composer, an Irishman now residing in London, is well known for his orchestral and piano works. Of medium-high range, the songs are very cleverly worked out, with good integration of words and music. The most formidable difficulty is in the accompaniment, the voice line being comparatively simple. On occasion these songs have been performed by Peter Pears, tenor, and Herta Glaz, soprano. *Boosey and Hawkes, New York.*

■ GEORGE CORY: Four Settings of British Poets. "The Night Will Never Stay," a setting by Eleanor Farjeon, is very short and establishes only a single reflective mood. "Requiescat" by Oscar Wilde is a song of pathos. Simplicity is the chief characteristic of "A Child's Thought of God," by Elizabeth Barrett Browning, and "Daisy's Song" by John Keats receives the most lyrical setting of the group. The element of sincerity in these songs goes a long way toward redeeming them from sounding ordinary, since the harmonies and repetitions, especially in the first two songs, can easily be classified with many of the popular song arrangements of the present day. This is not, however, to discount their effectiveness in the hands of performers sensitive enough to keep this element from obtruding. *Associated Music Publishers, New York.* Published separately.

Music for the Piano Teacher

■ "Pops for Tots." Arranged by Milton Rettenberg. From the "Hit Parade" of popular tunes Mr. Rettenberg has arranged and simplified ten selections. The teacher who uses popular tunes for teaching material may find the collection useful, but a word of warning is in order, to the effect that these arrangements are only slightly easier to play than the popular "sheet music" publications. *Broadcast Music, Inc., New York.*

■ MANINE BASSOT: Première Suite de Pièces Enfantines. For Piano, four hands. Twelve short and appealing studies in French style are arranged in two degrees of difficulty—one part for the teacher, one for the student. They alternate between the treble and bass parts, the student part being almost always in octaves. An interesting feature is the allusion to French music of the past, including suggestions of medieval music, and of such masters as Rameau and Bizet. Irregular phrase lengths and unusual harmonies contribute to the charm of these pieces. More teaching material of such solidarity is needed. *Heugel and Co., Paris.*

■ Tunes to Play and Color. Arranged by Robert Lee Sara. Folk material chosen from American, English, Russian, and cowboy sources make up the bulk of this album, which also includes selections from Stephan Foster and Rachmaninoff. The inclusion of full-page sketches to be colored by the student is an attractive added feature. (Could it be that teachers will make the students learn the music before they are permitted to color?) The pieces in this book are arranged to provide a maximum of "sound" within the technical grasp of small hands. *Melody Music Company, Evanston, Ill. $1.25.*

RADIO AND TV

By
DR. HENRY W. LEVINGER

The Taming of the Shrew On NBC-TV Opera Theatre

For its sixth presentation of this season, the NBC Television Opera Theatre offered scenes from *The Taming of the Shrew* by the American composer Vittorio Giannini on March 13.

The most impressive feature of the occasion was the highly successful telecast in RCA compatible color. The colors now have an entirely natural shading, are of great brilliance and clear definition, and are undoubtedly a great asset to the effectiveness of the production, especially when handled with good taste and imagination, as indeed they were by Richard Day (color consultant), William Molyneux (settings), and John Boxer (costumes). With Samuel Chotzinoff as producer, John Bloch as stage director, and Peter Herman Adler as musical director, the event was another feather in the cap of the very active NBC Opera Theatre.

Another amazing fact is the ensemble of fine voices this organization always assembles. John Raitt, who sang Petruchio, is known from his Broadway appearance in Rodgers and Hammerstein's *Carousel*. He showed here that the transition from Broadway to serious opera is, for him, not at all unnatural. His voice sounded excellent. Susan Yager as Kate was also most convincing; so were Sonia Stollin and John Alexander (the other *amorosi*). Donald Gramm as Hortensio exhibited a flexible and mellow lyric baritone, and Leon Lishner provided a convincing and artful characterization. Emile Renan, Robert Holland, Paul Brock, Paul Ukena, Albert Wilcox, Charles Kuenster, Harry S. Miller, Harry Ames, and Charles Senna completed the well-integrated ensemble, for the art of ensemble effort is

The Taming of the Shrew
". . . the art of ensemble effort is an outstanding characteristic of this group." Cast, from left: John Raitt, Leon Lishner, Susan Yager, Sonia Stollin, John Alexander, Albert Wilcox.

an outstanding characteristic of this group.

Giannini's score is the work of a versatile musician. It is orchestrated with great craftsmanship and dramatically built with a fine feeling for the theatre. Monologues and ensemble numbers are effectively combined. Its musical content is somewhat eclectic. In its melodic sweep the music is outspoken Italian, orientated towards Puccini, the late Verdi (*Falstaff*), and Richard Strauss. We would call it, in its beauty of sound, a first-rate epigonal effort, often to be preferred to an ugly original one. The libretto, drawn from Shakespeare's comedy of the same name, often employs words of the Bard, and they are set to music with an excellent feeling for its prosody.

It was in any case meritorious to have given a hearing to this work, an honest and most successful enrichment of the operatic repertoire. Hats off to all participants.

Fjeldstad, Norwegian Conductor, Makes Radio Debut

Oivin Fjeldstad, musical director of the Norwegian Broadcasting System, made his American debut as conductor of the CBS Radio Orchestra on Twentieth Century Concert Hall on March 20. Featured on his program was the first American performance of Harald Saeverud's Divertimento for flute and string orchestra. Mr. Saeverud is one of the leading contemporary composers of Norway. In rhythm and harmony his music is strongly national. Soloist in this premiere was the excellent Julius Baker. Mr. Fjeldstad's conducting revealed an excellent sense of tonal balance and intimate familiarity with the performed works—Grieg's "To Spring" and Telemann's Concerto in G for viola and strings (Abram Loft, soloist).

Two Memorable Afternoons With Toscanini

On March 7 Arturo Toscanini and the NBC Symphony Orchestra offered a Beethoven program, consisting of the Leonore Overture No. 2 and the Pastorale Symphony. The Maestro's epic interpretation held the audience spellbound.

The performance of the NBC Symphony Orchestra under Arturo Toscanini, on March 14, with Nicola Moscona (bass) as soloist and the Robert Shaw Chorale and members of the Columbus Boys Choir in the choral assignments, was never less than perfect. But the audience's enthusiasm was rightly directed to the 87-year-old genius who continues to conduct with incomparable precision and virility.

The Vivaldi Concerto Grosso in D minor emerged with renewed freshness and uncommon nobility of conception. The strings performed with breathtaking beauty of sound. The seldom heard Te Deum by Verdi, for all its theatrical effects, became an impressive work under the baton of the Maestro. The final offering was the Prologue to Boito's *Mephistofele*. Little else could have brought the hour to so dazzling a climax.

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THE DANCE

William Schuman, President of Juilliard School of Music, presents the Capezio Dance Award of 1954 to Doris Humphrey.

By **ROSALYN KROKOVER**

■ Three years ago the Capezio Award was established. It was created to inform the public of the progress that dance is making in the United States and to honor pioneers in that progress. Recipients are selected for long-term achievements rather than for an individual performance or work, and therefore the project is in no way competitive. The prize is not just another statuette to gather dust on the mantelpiece, but a nice practical check for $500 presented with all the fancy trimmings, including an elaborate luncheon for about a hundred dance-minded guests.

It is conceivable that many people may not be familiar with the name Capezio, although it is virtually a household word in every home with an aspiring ballet dancer. Capezio is the name of a shoe firm that specializes in dancing footwear in general, and toe slippers in particular. Thus the company's interest in the dance is not altogether disinterested. But the nature of the company's business in no way influences the committee in charge of the Capezio award. Said committee consists of four people prominent in the dance world—John Martin, Walter Terry, Anatole Chujoy, and Martha Hill.

Their choice this year was Doris Humphrey, whose style of dancing uses no shoes at all.

Doris Humphrey, like Martha Graham and Charles Weidman, was a product of the Denishawn school and one of their outstanding soloists. It was back in those days, some thirty years ago, that the Humphrey influence first took hold. Her style then was completely different than it is today, to be sure, but even at that time she captured the imagination of young students. One of the first dances she created that won wide acclaim was *Soaring*, set to Schumann's "Aufschwang." It was designed for four girls, costumed in semi-Grecian short tunics, huge ties, and dyed sheer silk scarves which had to be manipulated in tricky ways by the dancers.

How many times this dance was imitated is anyone's guess, but this writer, for one, remembers having coveted a part in it for many years in the home town annual dance recital. Then there was the Humphrey Hoop Dance which became one of the most popular solos in the Denishawn concert repertoire. This dance, too, became a must in the annual dance recital and was always awarded to a fair-haired child with lyric possibilities—in short, the one who could most closely approximate Doris Humphrey's appearance.

By 1928, though, Miss Humphrey had decided that she would leave the Denishawns and work out her own means of expression. In travelling with the company throughout the Orient she studied the native dances, but found little satisfaction in interpreting the work of other countries. She had been with the Denishawns since 1917, and during those years was encouraged to create, so she was well prepared to proceed on her own.

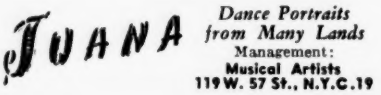
She and Charles Weidman, also a soloist with the Denishawns, joined forces and in a short time founded a school and a company. It was during this time that Miss Humphrey's work underwent drastic changes. The pretty, lyric quality began to be replaced by new rigid types of movement; the subject matter became more serious; she dealt more often with basic emotions. The hoops and scarves were replaced by sets built on blocks and levels. She soon became a master in handling mass groups, and excelled in large-scaled choreography. Her dance-school following was replaced by the intellectually curious, and the Humphrey-Weidman school soon was attracting students from colleges throughout the country.

After many years of association the two dancers finally severed connections and went their own ways. Doris Humphrey has since given up performing, but she has become more of a guiding spirit than ever.

Her force is threefold today. She is as strong an influence in dance education as she is in choreography and artistic direction. There is no doubt that her perseverance has influenced dance in education. Although it was as far back as 1825 that the first dance major degree was offered at the University of Wisconsin, during the Thirties majors were instituted in Mills College, Sarah Lawrence, and Bennington. And in 1937 a Masters Degree in dance was offered at New York University. Many have followed suit throughout the country since then. The most recent is the Juilliard School of Music, where Martha Hill is the director and Miss Humphrey herself is on the faculty. Much of the academic progress can be traced to Miss Humphrey's pioneering work. If a roll were called it would be difficult to find a school that did not have a Humphrey-taught teacher.

As choreographer, Miss Humphrey is very active with the José Limon group, and has created many of the most popular works in his repertory—works like *Day on Earth, Lament for Ignacio Sanchez Mejias, Night Spell, and Ritmo Jondo.*

On the occasion of the Capezio presentation, held on March 9 at the St. Regis Hotel, Miss Humphrey found herself surrounded by many old friends and admirers. She took the opportunity of making an informal talk, largely biographical in nature. As she said, she has for years been so busy that this was the first time she ever had the chance to get so many friends in the same room at the same time.



SCHOOL NEWS

Vittorio Giannini and Franco Autori discuss a point regarding Mr. Giannini's Symphony in One Movement, which received its first New York performance on March 26 at a concert given by the Manhattan School of Music Orchestra under Mr. Autori's direction.

Robert Shaw Workshop At San Diego State College

Robert Shaw and Julius Herford will return to the San Diego State College this summer to conduct their second annual Workshop in Choral Art. Associated together for many years in teaching, performing, and recording, Mr. Herford will offer analytical and historical studies, and Mr. Shaw the practical aspects of performing techniques. Mack Harrell, noted baritone and teacher of voice, will join them as guest lecturer-recitalist for the final week of the sessions. Study material is tied directly to the symphonic and chamber music program of the San Diego Symphony, of which Mr. Shaw is the musical director. Major works scheduled this season include Haydn's *Creation*, Bach's *St. John Passion*, Mendelssohn's *Midsummer Night's Dream*, Stravinsky's *Oedipus Rex* and *Mass*.

Canby Repeats Course At the Rand School

Edward Tatnall Canby, whose course, "Music Via Recordings," has been given at the Rand School for the past several semesters, will repeat it again in four sessions, beginning Tuesday evening, April 6. The course has three objectives for the listener interested in new ways of enjoying music. First, an understanding of basic principles of musical form as determined by actual listening; second, the development of a sense of style and musical history, as heard through the music itself; third, information on how to make best personal use, both musically and technically, of the bewildering array of "high fidelity" phonograph equipment now available, and the tremendous new library of music on LP records.

U. S. Premiere of Last Strauss Opera To Be Presented at Juilliard

The first performances in America of Richard Strauss' last operatic work, *Capriccio*, will be produced by the Juilliard Opera Theater in the School's Concert Hall in three performances on April 4, 6, and 8. Composed in 1940-41 to a libretto by Clemens Krauss, *Capriccio* has been produced in Europe several times, but has never been performed in the United States. The score of the work bears the subtitle, *A Conversation Piece for Music in One Act*, and the libretto deals with a musical discussion of the relative merits of the sister arts of poetry and music.

Eckertsen in Corelli Lectures

On Sunday afternoons, from 4:05 to 4:30, students and music lovers in general within the radius of Fordham University Station WFUV-FM, are pleasurably renewing contact with Dean Eckertsen, the young conductor-musician from Salt Lake City. The broadcasts are presenting a series of lectures and music illustrations focussed especially on the life, times, and compositions of Arcangelo Corelli, his predecessors, and his successors who owe something to his influence. No one could be more eminently suited to comment in this classic field. Eckertsen, who has barely attained the age of 25, leaped into the international music spotlight a couple of seasons ago with his New York debut in Carnegie Hall, conducting the NBC orchestra in a magnificent program of the twelve Concerti Grossi, written by Corelli for the church and court. In addition to lectures and radio appearances, Dean Eckertsen is heading the New York Music and Dance Center, an enterprise offering workshop-showcase experience to qualified singers, dancers and instrumentalists.

Progressive Series Announces 42nd Summer Session

When the 1954 summer session for Progressive Series teachers and students opens at St. Louis Institute of Music on June 21, it will mark the 42nd anniversary of the Progressive Series Plan of Music Education. Over the years thousands of Progressive Series students and teachers have attended these summer sessions. Last year there were students registered from 34 states.

Dr. Leo Sirota, concert pianist and artist teacher at St. Louis Institute of Music, will conduct master classes in piano and a survey of piano literature. Carl Blackmore, piano pedagogue and teacher, will be guest director of the summer session. The Progressive Series summer session emphasizes the practical aspects of piano teaching. Five distinct college credit programs are offered, including a workshop program for experienced piano teachers and courses for beginning teachers and advanced piano students. A full program of cultural, social, and recreational activities is arranged, such as parties, dinners, open air symphonies and operas, concerts, excursions on the Mississippi, and many other events.

In addition to the piano teaching programs for Progressive Series teachers and students, St. Louis Institute of Music will offer its full complement of courses in all phases of music, including voice, opera, and instruments.

Minneapolis College of Music Presents Opera in Concert Form

The Minneapolis College of Music Opera Workshop Department, under the direction of Hermann Herz, recently presented scenes from operas in concert form, in the College Auditorium. The program included the garden scene from *Faust*, Santa's ballade from *The Flying Dutchman*, the final scene from *Il Trovatore*, Musetta's Waltz Song from *La Bohème*, the quartet from *Rigoletto*, and excerpts from Act II of *Die Fledermaus*.

Berkley Summer Music School Session

The fourth season of the Berkley Summer Music School opens Monday, July 12, for a six-week session at Bridgton Academy, North Bridgton on Long Lake, Maine. The work of the school is limited to string players and pianists, and features chamber music. Students of all ages are enrolled, and an amateur chamber music division functions for visiting players on vacation registering for a week or more of chamber music activity.

Harold and Marion Berkley, New York violinist and pianist, are directors of the summer school as well as faculty members. Teachers include William Khoury, violinist and violist; Dorothy Fidlar, 'cellist; Ruth Hurwitz, pianist; Irwin Sonenfield, composer and lecturer; and Mary Lane, who conducts an illustrated chamber music forum throughout the session.

Ballad Opera *University Greys* Presented at Univ. of Mississippi

University Greys, ballad opera of Civil War Days, depicting the valor of student volunteers from the University of Mississippi who joined the Confederate Army of Virginia, was presented on the University campus, March 15 and 16, under the direction of Arthur Kreutz of New York, now a member of the Department of Music at the university.

The music was written by Mr. Kreutz, and the libretto was prepared by his wife, Zoe Lund Schiller, author of *A Candle for a Star* (Macmillan). The opera is based on a history of the University Greys compiled by Mrs. Calvin Brown of Oxford.

The orchestra was made up of both students and faculty. Piano accompanists were Dr. Charles Kent, who devises the monthly Musical Acrostic for the *Musical Courier,* and Dr. Mark Hoffman.

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Alexander Hilsberg

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Hilsberg and Sandor Join West Coast Summer Session Faculty

Nineteen artist teachers will comprise the faculty of the Music Academy of the West, Santa Barbara during the eighth summer session. The eight-week session opens July 1 and closes August 26. Alexander Hilsberg, Musical Director and Conductor of the New Orleans Philharmonic-Symphony, and Fritz Zweig, opera and symphony conductor, will jointly share the musical directorship and train the Academy Orchestra during the month of July; Hilsberg during August. Lotte Lehmann, Honorary President of the Academy, will again direct the vocal department and conduct her Master Classes in "The Art of Song Interpretation" and "Operatic Roles."

Gyorgy Sandor returns as head of the Piano Department. Emanuel Bay will also teach piano and piano chamber music. Sascha Jacobsen heads the String Department, teaching violin; Gabor Rejto, 'cello; Sanford Schonbach, viola; Milton Kestenbaum, double-bass. Rejto directs the Chamber Music Department. Gregor Piatigorsky will again serve as Musical Advisor to the Academy.

Liturgical Music Workshop At DePaul University

Registration for the third annual Liturgical Music Workshop of the DePaul University School of Music summer session opens June 21 and ends June 26. Classes begin June 28. Registration and classes are held in the School of Music, on the third floor of the DePaul University downtown center, 64 E. Lake St., Chicago, Ill.

The workshop is intended primarily for the training of classroom teachers of liturgical music and professional church musicians. Instruction and practice is offered in liturgy, Gregorian chant, chironomy, service playing, and classroom chant methods by a faculty of distinguished liturgical musicians.

University of Puerto Rico Presents Mammoth Opera Series

During its ten-day operatic series (June 11-20), the University of Puerto Rico has scheduled performances of *Carmen, Rigoletto, Fledermaus, Madame Butterfly, Lucia,* and *Manon.* Included in the all-star casts will be Jean Madeira, Brian Sullivan, Thomas Hayward, Jan Peerce, Frank Guarrera, and Robert Weede.

Univ. of Toronto To Give Masters Degree in Music

Dr. Arnold Walter, Director of the Royal Conservatory's Faculty of Music, University of Toronto, announced today that the school will be offering the degree of Master of Music starting October, 1954. Toronto is the first University in Canada to offer this advanced degree in music. Masters degree candidates may concentrate their study in any one of these four areas: composition, theory, history and literature of music, and music education.

Commenting on the program Dr. Walter said, "In offering this advanced degree we are making an important contribution to Canadian higher musical education. It has long been felt that our musicians need not necessarily go to American music schools, or abroad, for a degree that Canadian schools are capable of administering on their own.

"Just seven years ago I wrote in 'The Humanities in Canada' (published by the Humanities Research Council) how leading universities in the United States offer a very wide range of graduate studies in music. This degree at Toronto is a real step forward and a concrete indication of further maturing of musical education in this country."

Director Walter was elected president of the International Society for Music Education at the July meeting of the group in Brussels, Belgium. The organization is sponsored by UNESCO.

Ganz Recital at Chicago Musical College

Rudolph Ganz and his nephew Felix, were heard in a duo-piano recital, on the Chicago Musical College Faculty Series, which attracted an overflowing audience to the school's Little Theatre, March 16. Authentic and expert performances of music for two pianos included an opening group of Bach arrangements by Howe, LeFleming and Scionti; two sonatas by Clementi; pieces by Prokofieff, Debussy, Strauss and Singer.

Harp Scholarships at The Mozarteum

Artiss de Volt, well-known American harpist, will again serve on the faculty of the Mozarteum Academy, Salzburg, Austria. The Academy is offering a number of harp scholarships to talented harp students for Miss de Volt's Master Course. This summer Miss de Volt and her husband will conduct their tenth European guided tour. This tour will divide at Salzburg, and those wishing to study at the Mozarteum and to hear the Festival programs will remain there with Miss de Volt.

Cincinnati Faculty Member Honored

The highest distinction the Austrian government can bestow for merit in the field of arts and science, the title of Professor, has been conferred on Jeno Takacs, pianist, composer, and member of the artist faculty at the Cincinnati Conservatory of Music.

Takacs has received, through the Austrian embassy in Washington, a diploma signed by the Austrian Minister of Education certifying that the President of the Austrian Republic has bestowed the title of Professor on the Cincinnati musician. According to Austrian custom, only the President of the Republic is entitled to confer the title of Professor.

Davison of Harvard Retiring

Professor Archibald T. Davison, who led the revival of serious classics in American choral singing, will retire form the Harvard faculty this summer. He was conductor of the Harvard Glee Club for almost a quarter of a century. Both in this role and through his writings on church and choral music, Professor Davison worked to raise the standards of choral music in this country. His leadership brought the Harvard Glee Club to recognition as one of the nation's great singing societies. He has been a member of the Harvard Department of Music since 1909, and since 1940 has been James Edward Ditson Professor of Music.

His book, *Music Education in America*, is an expression of his lifelong concern with the problems of music education, particularly in the elementary and secondary schools. In his two books on sacred music, *Protestant Church Music in America* and *Church Music*, he contends that too many modern hymns and anthems are trite and inappropriate, and urges that more use be made of the large repertoire of older sacred music that is available. Among his other books are *Choral Conducting*, *Technique of Choral Composition*, and (with Willi Apel) *Historical Anthology of Music*.

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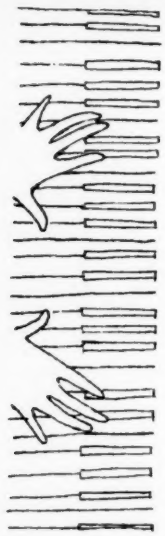

UP AND DOWN THE GUILD KEYBOARD

By GRACE WHITE

Irl Allison made one of the hits of his career in San Antonio when he was scheduled to speak at the Guy Maier class assembled there by Mrs. Dorothy Doll. Dr. Maier had played particularly well and, even though urged strenuously, Dr. Allison said he could not talk in mere prose after such music. "You all know the story of the lion and the mouse. Well, I'm the mouse," he said, and sat down to resounding applause.

Dr. Bruce Benward of the University of Arkansas in Fayetteville announces Music Scholarships for 1954-55; Guild auditions in May; symphony soloist auditions; a Guy Maier workshop; and spring sessions of University opera workship.

Hans Barth, Dean of Guild Judges, has been signed for a full summer schedule of refresher courses for teachers. The last two will be held in Milwaukee and Cleveland.

Florence Fender Binkley, co-author of the "Binkley-Allison Social Music Course" will give a course in Oklahoma City late in June.

Philippa Schuyler appeared at the age of four in the first Guild auditions ever held in New York, and impressed the experienced John Mokiejo with her unusual ability. On April 19 she will give her second Town Hall recital after a European tour.

Among other numbers Mme. Sturkow Ryder played her own "Gigue" for the San Francisco Musical Club at their headquarters in the Century Club.

Allen Rogers, winner of $600 in Guild prizes, sails in May for a motor trip through England and France. While there he will accompany Leopold Simoneau and Pierrette Alarie in their recital at Salle Gaveau in Paris on June 1.

Jean Geis, winner of the European Fellowship Award given by Rotary International, has returned from 13 months in Europe. Graduated from Paris Conservatory, she has concertized in France, Italy, and Germany. Miss Geis took part in Guild auditions for several years in Springfield, Ohio, and is one of the youngest entrants ever to receive an Artist Diploma. She received a B.M. and Diploma from Cincinnati College of Music, held a five-year fellowship at Juilliard Graduate School, received the Young Artist's National Award from the Federation of Music Clubs, and has made her New York debut at Town Hall. This season she is touring Rotary Clubs of America.

Henrietta Moeller of Detroit is planning more and more panel discussions on theory and musicianship. Recent State and Regional conventions of MTNA in Detroit show her active in several capacities.

Merle Hollaway sponsored appearances of Scott Morrison in his "Conversation Concerts" in Tampa. Mr. and Mrs. Dumesnil of Michigan have been her guests, and Ray Dudley, Canadian pianist, has just played there.

Phi Beta Fraternity presented two Guild winners at Rollins College—Ronald Fishbaugh, winner of the $1,000 Music Honor Scholarship, and Frances Chapman.

Stella Parrish of Altus, Oklahoma, has developed a Guild center that sponsors auditions for eight days. We think some of our big cities have large auditions, but if New York were to do proportionately as well as Altus, it would have to maintain 20 judges every day, and Chicago 10. Mrs. Parrish started out driving 90 miles to Guild auditions, then determined to bring them to her own town.

Over a million people are represented by membership in organizations in favor of a bill to lower postal rates for mailing music, similar to one now in effect for mailing books. The Music Publishers Association is strongly behind this bill, and the Guild is one of the organizations sponsoring it, since music teachers are among the largest users of such shipments.

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WORDS

A. 164 13 100 147 53 112

B. 3 141 166 41 18 152

C. 176 68 23 118 94 155 110 127 44

D. 162 79 51 178 65

E. 177 168 28 16 90

F. 175 36 105 117 8

G. 24 144 116 139 170

H. 7 148 163 1 12 133 160

I. 69 33 165 43 21 15 145 114 174 149

J. 124 50 4 19 80 61 59 42 111 126

K. 14 64 92 161 173 6 30

L. 104 146 35 120 84 101 47 107 56

M. 129 96 103 122 153 159

N. 154 26 55 131

O. 46 135 156 9 32 115 39

P. 67 2 167 83 49 158 37

Q. 102 60 77 27 171

R. 22 57 72 106 95 113 169 38 40

S. 137 119 81 140

T. 82 143 150 128 58 73 151 5 172

U. 29 97 74 123 125 11

V. 52 138 157 10 45 63 66 98 17

W. 130 142 87 20 85 121

X. 25 134 75 31 91 86 78 136 71

Y. 93 132 76 109 88

Z. 70 34 99 54 48 62 89 108

DEFINITIONS

Composer of "The Miraculous Mandarin"

Beethoven overture

The hoard of the Nibelungs

Latvians

A Japanese immigrant who is not a citizen

Assault; beginning

First name, Met soprano

Systems of musical or poetic accentuation

Comical music drama (2 wds)

Deliberate mis-tuning of a stringed instrument

Ancient Italian people, women subject of famous painting

Technique used as basis of many Ars Nova motets, etc.

"Grand" opera by Victor Herbert

Day of Caesar's death

Composer of "Judith" (1910-)

Conductor of Louisville Symphony Orchestra

Flemish composer at court of Lorenzo de' Medici

A representative musical theme

Half of a duo-piano team

Adding emphasis or force

Shrewd; sagacious

Opera by Mozart

Sacred music which ends; first act of "Tosca"

Opera by Weber

German ballad composer (1796-1869)

Last name, well known teachers at Juilliard

1H 2P 3B 4J 5T 6K 7H 8F 9O 10V 11U 12H 13A 14K

15i 16E 17V 18B 19J 20W 21i 22R 23C 24G 25X 26N 27Q 28E

29U 30K 31X 32O 33i 34Z 35L 36F 37P 38R 39O 40R 41B 42J 43i

44C 45V 46O 47L 48Z 49P 50J 51D 52V 53A 54Z 55N

56L 57R 58T 59J 60Q 61J 62Z 63V 64K 65D 66V

67P 68C 69i 70Z 71X 72R 73T 74U 75X 76Y 77Q 78X 79D 80J

81S 82T 83P 84L 85W 86X 87W 88Y 89Z 90E 91X 92K 93Y 94C

95R 96M 97U 98V 99Z 100A 101L 102Q 103M 104L 105F

106R 107L 108Z 109Y 110C 111J 112A 113R 114i 115O 116G

117F 118C 119S 120L 121W 122M 123U 124J 125U 126J 127C

128I 129M 130W 131N 132Y 133H 134X 135O 136X

137S 138V 139G 140S 141B 142W 143T 144G 145i 146L

147A 148H 149i 150T 151T 152B 153M 154N 155C 156O 157V

158P 159M 160H 161K 162D 163H 164A 165i 166B 167P 168E

169R 170G 171Q 172T 173K 174i 175F 176C 177E 178D

DIRECTIONS

To solve, first fill in the words on the opposite page according to the definition. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial leters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the May 1st issue.

SOLUTION TO DOUBLE ACROSTIC No. 2

WORDS

A. Hopkinson
B. Summertime
C. Towboat
D. Esthetics
E. Variations
F. Efficient
G. New Music
H. Schwann
I. Throw
J. Hewitt
K. Exemplify
L. Mouthed
M. Ultimatum
N. Sadi
P. Integrales
Q. Charmers
R. Ophicleide
S. Favors
T. Burt
U. Accelerando
V. Rossini
W. Tannhauser
X. Odalisque
Y. Kodaly

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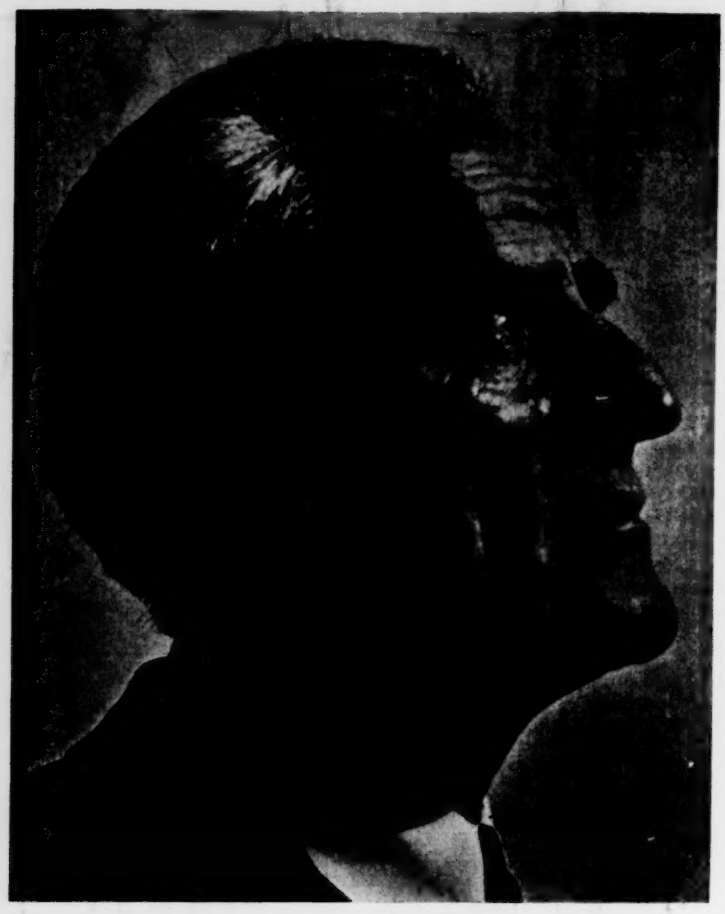

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